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"THE RING O' BELLS"

At Manchester.

Comedy in Four Acts, by A. Neil Lyons. Produced by Robert Courtneidge at the Prince's Theatre, Manchester, on Monday, June 1.

Earl of St. Peter's ..... Frank Lacy
Benjamin Hobbs ... Gordon Harker
Zoar Rudd ..... Clive Currie
Bristow ..... Durward Lely, Jun.
Wilcox ..... Nelson Hancock
Sam Tickner ..... Walter L. Rignold
Joe Dunkerton ..... H. J. Corner
Archer Rudd ..... Lester Matthews
George Bristow...Montague Lambert
Gillian Hobbs ..... Cherry Hardy
Hannah Rudd ..... Ethel Arden
Miss Bibby ..... Una O'Connor
Margery ..... Cicely Walper
Isabel ..... Sylvia Lennox
Mr. Higginborough ... Wyn Weaver
Boy ..... Charles Wade

Mr. Robert Courtneidge's third production, "The Ring o' Bells," a wedding comedy by A. Neil Lyons, was put on at the Prince's Theatre, Manchester, on Monday, before an audience whose enjoyment and applause left no doubt about the success of the play. It is a comedy of Sussex life, spoken in the dialect, and acted for the most part in the native manner; and the realism at times reaches to a degree that is not too frequently attained. With so much of interest to commend it, one need not go too deeply into the foundations of the story. It is based upon the illegitimate origin of the heroine, Gillian Hobbs, whose father was the elder brother of the present Earl of St. Peter's. The secret, known to few, is preserved in deference to Benjamin Hobbs' desire to keep his dead wife's name in good odour. Gillian herself, though contemplating marriage with young Archer Rudd, knows the truth. The situation is unfair to the latter; and it is made bitterly and almost tragically so by Gillian's association with her uncle, Lord St. Peter's—an association which is not unreasonably assumed by the tattling villagers, as well as by her lover, to be a guilty one. Nevertheless, the marriage takes place, enriched by a gift of Mockbeggars Farm and £10,000 from the earl. The understanding is that Gillian will reveal her secret immediately she and Archer are left alone. But a malicious gossip of a bridesmaid, Margery, puts fresh poison in the cup. Archer, refusing to hear of any secret, spends the whole of the night among the marshes seeking Lord St. Peter's, with murder in his soul. The secret is, however, told to him next day by Lord St. Peter's himself, though the breach between husband and wife has by this time become apparently too wide ever to be repaired. Both the young people are in each other's eyes justifiably and deeply hurt, in fact, by a situation which ought never to have occurred. The coming of an uncle on her mother's side—and what an uncle!—from London, with a marriage certificate showing that Gillian's birth was after all legitimate, and that she is actually Lady Gillian Fitzarrow, puts a new face on things, as the uncle, Mr. Higginborough, puts a new humour into the play. Gillian—casting out her inference that Archer has married her for the sake of the farm, and believing his declaration that it was for nothing else than herself, "her body, her outline, the sway of her hips," and such other crude physical fascinations—is content to destroy the marriage certificate and to forgo Lord St. Peter's dowry. The latter, however, his lordship will not allow; and so, with the cloud lifted, the young couple at length come happily together, in the position they would have occupied had the truth been told in its proper place.

Apart from this unhappy tangle, the comedy is one unbroken flow of delightful humour, in speech and in action. The preparations for the wedding are richly and allusively flavoured; the wedding itself, in its incidental celebrations in the farm-house kitchen, is a mellow, rustic affair, made quite memorable by Benjamin Hobbs' pastoral ballad, to his own concertina accompaniment, about the lark that "sang melojus at dawn of the day"—a refrain which Joe Dunkerton, the local builder, persistently takes up at the wrong moment; and the minor love affair between Joe Dunkerton and little Miss Bibby, the village dressmaker, has the same humorous quality, with the same underlying human touch. The uncle from London, Mr. Higginborough ("pronounced Hillborough"), might have been a great acquisition to this wedding party! When he does arrive, he "fills the bill." He enters upon Miss Bibby in bare feet, carrying his boots and socks, with a chain of orange-blossom round his neck, and wearing a silk hat at a comfortable angle. He

(Continued in column 5.)

Photo., Fielding.

GEORGE JACKLEY.

Following his fourth pantomime season at the Lyceum, this popular comedian was immediately booked to play the chief comedy role in "Same to You," which concludes a most successful ten weeks' run in town this week at the Empire, Edmonton. Always a big favourite everywhere, George commences a provincial tour with this show next week at the Hippodrome, Sheffield, and the following week goes to the Pavilion, Glasgow.

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"THE LIE"

Revived at Wyndham's Theatre.

Sir Robert Shale...Lawrence Hanray
Noll Dibdin ..... Robert Horton
Gerald Forster...Lawrence Anderson
Hamp ..... Stockwell Hawkins
Elinor Shale ..... Sybil Thorndike
Lucy Shale ..... Vere Shepstone
Dick ..... Ivy Rayment
Miss Pinsent ..... Winifred Oughton
Gibbard ..... Margaret Manning
Mrs. Callard ..... Lilian Moubrey

"The Round Table" having failed to attract the public, Miss Sybil Thorndike wisely revived "The Lie" (which is one of her biggest successes since going into management) on Saturday last. After some of the flimsy, loosely constructed plays seen of late, it is a pleasure to renew acquaintance with Mr. Henry Arthur Jones's compelling, closely knit drama, with its interesting characterisation, taut dialogue, and masterly command of a story. It was a real pleasure to watch how cleverly the dramatist has handled his theme. How effectively he leads up to his climax, and with what precision and surety he manipulates the characters! To see "The Lie" is to be left wondering how it is that managers do not revive "The Liars" and "The Case of Rebellious Susan," which are much finer plays, and probably two of the purest comedies since Sheridan.

Whatever one may think of the theme of "The Lie," Mr. Henry Arthur Jones certainly has a story to tell, and he tells it as well as is possible in the four acts. The interest is held all the time. The whole house on Saturday last was kept tense with that fine excitement which is not always the case on a first night, especially of a revival. The enthusiasm at the end of each act was enormous, and following the final curtain Miss Thorndike made a graceful little speech, as the author could not be induced to leave his box.

There are, of course, certain changes in the cast since the original production. Mr. Lawrence Hanray now plays the part of old Sir Robert Shale—originally acted by Mr. O. B. Clarence,—and his clever portrait carries out the author's ideas with telling effect. The character of this wine-bibbing, sponging, effete aristocrat is carefully and amusingly exhibited. Mr. Robert Horton is excellent as Dibdin, and Mr. Lawrence Anderson plays the part of Gerald Forster, and gives throughout the play a finely tempered, sympathetic performance. Miss Sybil Thorndike is seen again as Elinor Shale, and her handling of the emotions of the scene in which she discovers that she has been robbed of her lover by her sister's despicable lie was again magnificent. The character of Lucy Shale, originally played by Miss Mary Merrall, is now played by a young actress who has previously been seen only in small parts. Miss Vere Shepstone has in her the makings of a good actress, for this part is a pretty severe test. She came through with flying colours, even though her lack of experience was seen in the big scene in the last act. On the whole, however, it was a very fine piece of acting, for the character was clearly defined at once, and was fitted perfectly into the scheme of the play. Mr. Stockwell Hawkins was good as the butler, Hamp, and Miss Winifred Oughton hit off a well-known type in Miss Pinsent to the life.

(Continued from column 2.)

has inadvertently walked into a ditch. He is a rent collector from Bermondsey ("the modern Athens"); has graduated in law and country life through the Crown agents and a residence at Dartmoor; and for his exploitation as a character Mr. Wyn Weaver has been wisely chosen, for the impersonation could scarcely have been better done. The same may be said of the Sussex characters of note; namely, the Benjamin Hobbs of Mr. Gordon Harker, reticent and well-balanced; the easy-going Zoar Rudd of Mr. Clive Currie; Miss Ethel Arden's robust and assertive Hannah Rudd; the sympathetic, love-smitten Miss Bibby of Miss Una O'Connor; Mr. H. J. Corner's Joe Dunkerton; and the two bridesmaids, Margery and Isabel, of Misses Cicely Walper and Sylvia Lennox; while Mr. Frank Lacy moved through the action as Lord St. Peter's with a smooth and becoming dignity. As for Gillian Hobbs and Archer Rudd, these parts were played with a passionate and convincing sincerity by Miss Cherry Hardy and Mr. Lester Matthews, quite outstanding in dramatic quality, and quite in keeping with the local manner and dialect. The smaller rôles were also ably filled. The whole of the action takes place in the kitchen of Mockbeggars Farm, painted from a design by Joseph Harker.

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WANTED, Principal Boys, Girls, Comedians, and Artistes in all lines.
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WANTED, brilliant Leader-Violinist (gent.) for London cafe; apply personally. GRAY, 12, Archer-street, Piccadilly, W.

WANTED, thoroughly exp. Leader-Violiniste and Orchestral Pianiste, two ladies used to playing together preferred, used to cinema work; evenings only, with one matinee for pianiste; state if possess library, ages, lowest terms, and references. MANAGER, Palace, Alton, Hants.

WANTED, 'Cellist and Repetiteur, latter must lead once a week, permanent engagement; audition Blue Hall, Edgware-road, Saturday, June 6, between 12 o'clock—1-30 p.m.

WANTED, experienced 'Celliste for 9 weeks' engagement in country from end of June. Write only to WINIFRED WOOD, 14, Grosvenor-road, Westminster.

WANTED, 'Cellist, well up in classical music; permanent if suitable. Six nights; terms, £4. Lady or Gent. State refs. and when at liberty. Mr. A. E. BARLOW, M.D. Cinema, Llandudno.

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WANTED for Band of Queen Victoria's Rifles, Oboe, E flat Clart., Solo B flat Clart., E flat Alto Saxophone, French Horn, Solo B flat Cornet, Euphonium, B flat Bass. Candidates must be under 45 and willing to join Territorial Army. Write F. A. BRADLEY, L.R.A.M., 56, Davies-street, Berkeley-square, W. 1.

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WANTED, Cornet. Apply 30, Bonfield-road, Lewisham, Saturday, between 11 and 2. Moderate fee.

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Evening dress required.
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CINEMA, ETC.

WANTED Known, Violinist-Leader, soloist (or trio), at lib.; fully expd. fitting, interludes. Comms.: 2, Glenfarg-road, Catford, S.E.

WANTED, engagement by exp. Leader, Lady Violiniste, with library; used to cinema, café, etc.; last engagement 19 months, cinema; splendid tone. MELLOR, 61, High-street, Alton, Hants.

WANTED, engagement by experienced Orchestra Leader (Violinist); brilliant soloist; up-to-date repertoire of music. Box 898, "The Era."

WANTED, engt. by Leader or Rep., expd. Violinist, 2, County-grove, Camberwell, S.E.5. Tel., Brixton 1563.

WANTED Known, expd. Repet. available for deputising, evenings only. F. W. W., 305, Southcroft-road, Streatham, S.W.16.

WANTED, engt. as Rept. Violin or second; fine tone; experienced; good refs. Mr. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED Known, smart young lady desires engt. as Rept. or 2nd Violinist; low salary accepted. Offers to 15, Gt. Eastern-buildings, Gt. Eastern-street, Shoreditch, E.C.2.

WANTED, engt., exp. Rept. (male), can lead; terms mod. VIOLIN, 29, Queen's-ave., Porthcawl, Wales.

WANTED, engt., expd. Repetiteur, Violinist. 13, Medburn-street, London, N.W.1.

WANTED, Deputising only, by experienced 'Cellist, pictures, variety. COOPER, 26, Penn-road, Holloway, N.7. 'Phone: North 1988.

WANTED by 'Celliste, deputy work; thor. ex. and reliable; moderate terms. 'CELLISTE, 55, Shrubbery-road, Streatham, S.W.

WANTED Known, disengaged, 'Cello, double Tenor Banjo; hotel or restaurant preferred; anywhere. Box 875, "The Era."

MUSICIANS' WANTS.

WANTED Known, 'Cello, experienced, at liberty for deputising or engagement. Address, 22, Lichfield-rd., Cricklewood, N.W.

WANTED Known, thoro. reliable and expd. Rep., able to lead, seeks engt. in cinema or hotel; library; London only. 33, Honeybrook-road, Clapham Park.

WANTED Known, Experienced 'Celliste at liberty; Would deputise. C/o MASON, 4, Roland-gardens, S.W.

WANTED, seaside engt. by lady 'Celliste, any business. N. E., 26, Metal-street, Roath, Cardiff.

WANTED, engt. by well-known orches. and solo 'Cellist; cinema pref. Terms, etc., to 'CELLO, 55, Folkestone-gardens, Deptford, S.E.8.

WANTED, by fully expd. 'Cellist, deputy work; evenings only. HODGES, 4, Queen's-road, Finsbury Park, N.4.

WANTED Known, expt. 'Cellist desires engt., London or suburbs; open for any deputy work. Offers to 36, Albert-road, E. Croydon.

WANTED Known, lady 'Celliste seeks engt.; deputise or perm.; terms strictly moderate. Box 339, "The Era."

WANTED, Cinema Engagement by experienced 'Cellist, with large library; also Boy Drummer and effect worker; can open at once; terms first letter. 'CELLIST, 23a, Wyle Cop, Shrewsbury.

WANTED, engt. by 'Cellist, good tone and execution; nominal salary for further orchestral experience. 33, Fairfax-road, Hampstead, N.W.

WANTED, engt. by 'Cellist, good tone and appearance, experienced; any bus. in or out of town; could supply trio; at liberty to open immediately. Offers to GARDINER, 14, Stockwell Green, London, S.W. 9.

WANTED by young 'Cellist, engt. in cinema to gain further experience; big tone; moderate salary required. Box 892, "The Era."

WANTED Known, first-class 'Cellist, thoroughly experienced in every way, soloist, fine tone and technique, invites good offers. Address Box 909, "The Era."

WANTED, engagement by experienced Double Bass, any business; moderate terms. Apply Box 917, "The Era."

WANTED, engt. by Bass, expd. in variety, revue, cinema, etc.; can open any time, anywhere; moderate terms; good refs., reliable, steady, worker. BASS, c/o Mrs. Mosgrove, 26, St. Anns-street, Salisbury, Wilts.

WANTED, engagement by Double Bass, exp. any bus. C. CARTER, c/o 22, Parliament-road, Middlesbrough.

WANTED, engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8. Phone, Hornsey 3260.

WANTED, engt. by smart Double Bass; expd., London cinemas, any bus., anywhere. 94, Beauchamp-road, S.E. 19.

WANTED by Bassoonist, engagement during August; theatre, orch. or mil. band; would deputise. Box 927, "The Era."

WANTED, by Sousaphonist, young, smart, expd., evening and week-end engts. HUTCHINS, 17, Glenhurst-ave., N.W.5.

WANTED Known, Flautist disengaged for a short period; any business; pictures pref. FLAUTIST, 114, Elsley-rd., Lavender Hill, S.W.11.

WANTED Known, Flute, Oboe, and Clarinet at liberty, any business; high or low pitch; joint or single. K., 10, Birch-street, Southport.

WANTED Known, Flute and Piccolo at liberty; any business. FLAUTIST, 48, Temperley-road, Balham, S.W. 12.

WANTED Known, Oboeist (either pitch) long experience, invites offers for any business; anywhere. BARRETT, 81, Goodwin-street, Hull.

WANTED, engagement by Clarinet, sharp or flat pitch; experienced; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED by Clarinet, engt. or dep., through closing; any business; reliable, highest refs. BRODIE, Railway-terrace, Bemerton, Salisbury.

WANTED, engt. by good Clarinet, sharp or flat pitch; double E flat Sax.; any bus.; will dep. CLARINET, 2, Fransfield-grove, Sydenham, S.E.26.

WANTED, engagement by Solo Clarionet; first-class experience, all lines; any business; excellent refs. CLARIONET, 32, Cardyan-street, Luton, Beds.

WANTED, engt. by Clarinet; at lib. to open at once; season or perm.; theatre or music hall pref.; M.U. terms; over 20 years' exp. ALFRED H. POPPLE, 86, Sycamore-road, Nottingham.

WANTED Known, Clarinet, experienced in all lines, desires engagement; age 35 years, good appearance, sober and reliable. 26, Canford-road, Clapham Common, S.W.

WANTED, deputising, Sundays, Clarinet, either pitch or E flat. Also Drummer and effects. Box 908, "The Era."

WANTED Known, Lady Saxophoniste at liberty, E Flat Alto, doubling B Flat Soprano. 24, Ravenscroft-ave., Golders Green, N.W. 11. 'Phone: Speedwell 2929.

WANTED Known, Saxophonist, Alto and Sop., doubling Oboe, at lib., summer engts.; dance or straight; fully experienced. Box 907, "The Era."

WANTED Known, E Flat Alto Sax., vacant; young, showman; town or provinces, dance or revue. SAX., 17, Sterndale-road, Brook Green, W. 14.

WANTED, engt. by E flat Alto Sax. Disengaged. Good tone. TILLING, 41, Westbourne-terrace North, Paddington, W. 'Phone, Paddington 3415.

WANTED, engagement by expert Saxophonist on all instruments; just finished 12 months' contract abroad; good sight reader. ELLIOTT, 14, Linden Gardens, Chiswick.

WANTED Known, Sax., E flat Alto, good reader, wants evening engt., London. 14a, Dorset-mansions, Lillie-road, Fulham.

WANTED Known, expert Lady Saxophonist at liberty; used to all instruments, good show-woman, expert sight reader, used to stage. ELLIOTT, 14, Linden Gardens, Chiswick.

WANTED Known, Lady Saxophonist desires summer engagement in first-class dance band. Good sight reader. Tall; smart appearance. All particulars: 58, Wavertree-rd., Liverpool.

WANTED Known, E Flat Alto Saxophone and Clarionet Soloist, at lib.; young, smart appearance; tip-top performer; seaside preferred; for audition wire or write WILLEY, 88, Carr-road, Walthamstow, E. 17.

WANTED Known, Vacant, 2 expert Saxophone Players for summer season; can open June. Reply to ELLIOTT, 14, Linden-gardens, Chiswick, London.

MUSICIANS' WANTS.

WANTED Known, Solo Trumpet and Cornet at lib.; exp. all lines (string or mil.); excel. refs.; straight or jazz; terms, first letter; open anywhere; always working. ALLEN, Tower Café, Skegness, Lincs.

WANTED, by expd. Trumpet, engt., any bus.; good refs. TRUMPET, 74, Duke-street, Southport.

WANTED by Cornet Player, engagements; good soloist and refs., Orch. or Military. NARI, 83, Ridsdale-road, Anerley, S.E. 20.

WANTED, engt., expd. Cornet and Trumpet; any bus.; would tour. Apply, CORNET, 8, Latimer-street, Southampton.

WANTED Known, J. Harland requires engt. as Cornet; thoro. expd. Audition or refs. if required. CORNET, 119, Victoria Dock-road, London, E.16.

WANTED, engt. by good expd. Solo Cornet; steady and reliable; any business. Apply, CORNETTIST, c/o 79, Currock-road, Carlisle.

WANTED Known, Solo Cornet and Trumpet; disengaged; Symphony, Grand Opera, Pictures and Variety experience. TRUMPET, 15, Alexandra-road, Bath.

WANTED Known, T. O. Nolan, Solo Cornet and Trumpet, desires first-class season or permanent engt. 917, Garscube-road, Glasgow.

WANTED, engagement by experienced Lady Cornet, straight or jazz; seaside preferred. Box 926, "The Era."

WANTED Known, Cornet and Trumpet desires engt. for summer only; seaside preferred; young; expd. any business. COOK, "Futurist," Birmingham.

WANTED, by reliable French Horn, engt. anywhere, any bus.; highest refs. Write or wire, HORNIST, 100, Hugh-gardens, Benwell, Newcastle-on-Tyne.

WANTED, engt. by Trombone, dance or straight; good reader; nice tone. C. L., 38, Gladstone-street, Southwark, S.E.1.

WANTED, perm. by good double-handed musician, Trombonist and D. Bass. MUSICIAN, 202, Wells-road, Nottingham.

WANTED, engt. by expd. Trombone, any bus.; also Bombardon or Euph. T. GOWER, 153, Lillie-road, Fulham.

WANTED, engagement by Trombonist, competent and reliable. 234, Knutsford-road, Warrington.

WANTED, engt. by Trombone, London professional, at lib. June 13; late Grand Opera, etc.; any bus. 8, Holehouse-street, Blackburn.

WANTED, by Trombonist, engagement; experienced all lines; excellent refs. GEORGE GRUBER, 30, Oakland-road, Hillsboro', Sheffield.

WANTED, Deputy Work, week days and except June 8-16; pipe organ, piano; 10 yrs' exp. ARTHUR DAVIES, 46, Adelaide-road, Brockley, S.E.

WANTED, engagement by Solo Organist-Pianist; permanent or deputy; long cinema experience; used to large organ; audition willingly. ORGANIST, 80, Queen's-road, New Malden.

WANTED, engagement by reliable Musical Director, Organist-Pianist, with good library; twelve years' cinema experience. 322, Durnsford-road, Wimbledon, S.W. 19.

WANTED by Organist (Reed), and Pianist (Orch.), engt.; fully expd.; town. A. E., 35, Florence-road, N. 4.

WANTED, engagement by good Orchestral Organist; in or near London, if possible; terms reasonable. Box 918, "The Era."

WANTED by ORGANIST, Orchestral or Solo work. Mr. R. I. REEVES, 70, Swaby-road, Earlsfield.

WANTED, by expd. Accompanist, engts. for rehearsals or concerts. Box 859, "The Era."

WANTED Known, Picture Pianiste or relief, good sight-reader, experienced, disengaged. STUART, 252, Portsdown-road, Maida Vale, W.

WANTED, by Dance Pianist, engt.; young (age 23); 7 years' exp.; go anywhere. E. DAVENPORT, 15, Fenton-street, Barrow-in-Furness.

WANTED, engt. by Pianist, Pictures, can open at once; good sight reader; high refs.; thor. exp.; would deputise. PIANIST, 21, Belmont Park-road, Leyton.

WANTED, engagement by reliable Orchestral Pianiste, Mustel Organiste, deputising. PIANISTE, 142, Station-road, Hendon.

WANTED Known, Brilliant Orchestral and Solo Pianiste desires further experience under first-class conductor, preferably in London; keen artiste and all-round musician; holding present engagement as Mus. Dir. MARGARET LOWE, Roxburgh House, Spittal, Berwick-on-Tweed.

WANTED, engt. by Orchestral and Solo Pianiste (M.U.), thoroughly expd. in dramatic, variety, pictures, and hotel work. MISS L. SPEARING, 5, The Triangle, Bournemouth West.

WANTED, engt. by brilliant Pianiste (Solo or Orch.), season or refs. Offers to PIANISTE, 1, Rudgrave-place, Egremont, Liverpool.

WANTED, engt. by 1st-class Relief Pianiste, expert fitter and extemporiser; perm. or deputising; London only. 'Phone, Maida Vale 1169.

WANTED, engt., exp. Orchestral Pianiste, accomp. or dep., relief. 2, Southend-road, Kensington-sq. Tel., Park 2569. Mornings.

WANTED, by young relief Pianiste, engt. in cinema to gain further experience; very low salary acceptable. Box 941, "The Era."

WANTED Known, at liberty, first-class Orchestral Pianiste, thoro. expd., competent, well up in cinema work; vacant, for perm. or dep. BYRD, 36, Drayton-gardens, West Ealing, W.

WANTED, engt. by exp. Orchestral Pianiste; library if required; would deputise. A. B., 72, Sylvan-ave., Wood Green, N.22.

WANTED, engt., expd. Orch. cafe, dance, cinema, gd. lib., ex. accomp., or join Violin and 'Celliste. 7, Claverdale-road, Brixton Hill, S.W. 2.

MUSICIANS' WANTS.

WANTED by Pianist (Orch.), solo and accomp.; any business, straight or jazz; young gent. PIANIST, 35, Florence-road, N.4.

WANTED, engagement by experienced Pianist, cinema preferred. Town or provinces. PERCY DIGBY, 122, Valley Road, Streatham, S.W.16.

WANTED Known, Amy Andrews, Pianist-Vocalist; just returned from Continent; now available for dances, hotel, etc.; good show woman; would supply good trio. 155, Sumatra-road, West Hampstead, London.

WANTED, SEASIDE ENGT. BY BRILLIANT PIANIST AND VIOLINISTE; THOR. EXP. YOUNG, GOOD APPEARANCE. BOX 895, "THE ERA."

WANTED, engt. by Lady Pianiste-Organiste (Reed); small salary for orchestral experience. Box 934, "The Era."

WANTED Known, Dance Pianist requires eng. with good Dance Band; Director and Leader of own band for boys; age 27, good showman, sight reader and memorizer, singer; go anywhere. HARRY W. PEGLEW, Louth, Lincs.

WANTED, engt. by thoroughly competent Pianiste, orchestral or solo work; 10 years London cinema exp.; library; open now. PIANISTE, 29, Newhall-street, Swindon, Wilts.

WANTED, engagement by thoroughly experienced Orchestral Pianist; willing to deputise. 'Phone Ealing 2293; write Box 919, "The Era."

WANTED, engt. by Orch. Pianiste, Hotel or Rest. NINA LORENZA, 49, Hove Villas, Hove, Sussex.

WANTED, engt. by young lady; good Pianist, orch. or relief; low salary. D., 182, Highbury New Park; or 'phone North 988.

WANTED Known, exp. Pianist at lib.; deputising or any bus. PIANIST, 63, Doddington Grove, Kennington, S.E. 17.

WANTED, good engagement by Orchestral Pianiste or Organiste, first-class reader; terms moderate. Mrs. DAVID GRIFFITHS, "Penrice," 38, Tilbury-road, East Ham.

WANTED by Ron. GRAY, Syncopated Dance Pianist, first-class evening engagements during summer; young, smart, vocalist. Gerrard 4947. 3, Park-av., Bounds Green-rd., N. 22.

WANTED, perm. engt. by Orch. (mats. extra); cin. exp.; refs.; £3 evgs. 922, "The Era."

WANTED by Pianiste, dance engt. or band. E. W. 98, Mitcham-road, S.W. 17.

WANTED Known, good Orch. Pianist (lady) at liberty; would deputise; exp. and very reliable; good sight-reader; cinema or café; no Sun-days; London only. Padd. 7436. Box 912, "The Era."

WANTED, engt., Trio (V., C., P.), café, anywhere; or Pianist only; library. PIANIST, 97, Louisville-road, London, S.W. 17.

WANTED by E. FELIX HALL, the famous Solo Harpist, engagement in England, Wales, or Scotland as Orchestral or Solo Harpist in hand, hotel, or café; salary £3 weekly. Address 71, St. Michael's Hill, Bristol.

WANTED Known, Harpist wants engagement with Violinist on boats or high-class pitching, town or country. Box 916, "The Era."

WANTED Known, Dance Banjoist at liberty, tenor and long arm; full chords and great rhythm; doubling alto sax. Cheery appearance and personality; memorise latest numbers; terms right. BRYCE, 145, High Holborn, W.C. 1. 'Phone: Museum 5187.

WANTED by smart Syncopated Dance Banjoist, [illegible] or perm. MAUDE EVANS, 12, Alexandra Villas, Finsbury Park, N. 4.

WANTED, by smart, young Dance-Banjo, good reader, eng.; go anywhere. BANJO, 52a, Dornton-road, Balham, S.W.

WANTED, by Tenor Banjoist, evening engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED, engt., first-class Banjoist, fully experienced in dance work. J. B. WATSON, 26, Torrington-square, W.C. 1.

WANTED, engt. by Banjoist. Versatile. Smart app. Just returned Continent. Dance or Hotel. Jazz and Straight. Offers, JACK WARDLE, 13, Grant-st., Farnworth.

WANTED Known, Banjoist, good reader and fully expd., open for dance work. FRANKLYN, 7, Derby-street, Moss Side, Manchester.

WANTED by Dance Banjoist, engts. for Thursday and Sunday; moderate terms. WOOD, 26, St. George's-rd., West Hampstead, N.W. 6.

WANTED Known, first-class Banjo-Sax., vacant, anywhere; sight reader, thorough musician, exceptional rhythm, relieve piano; quartette preferred. 106, The Albany, Albany-road, S.E. 5.

WANTED, engt. by famous Banjoist, often broadcasting; thorough musician, ex-Army bandsman (soloist), and regtl. pianist; smart and steady; correct chords and good rhythm at sight. Playing at largest dance hall for 150 miles; over 25 pupils. Offers invited. Write Box 925, "The Era."

WANTED, by Banjoist, tenor and long arm, doubling Alto Sax. and Violin, engt. summer season; well experienced, dance work; smart appearance. SINNOTT, 7, Blenheim-terrace, Scarborough.

WANTED by DICK CAWLEY, Dance Banjoist, 2 or 3 weeks' engt. with seaside Dance Band, Aug. or Sept. Also open for even. engts. Young, smart, expd. and reliable; full library; Vega banjo. 137, Alscot-road, S.E. 1. Victoria 5219.

WANTED, by young, experienced G. Banjoist, afternoon or evening engagements in dance band; memorise; series or single dates. Box 911, "The Era."

WANTED, engagement by Lady Drummer, dbg. as Relief Pianiste. Box 820, "The Era."

MUSICIANS' WANTS.

WANTED, odd engts., any time day or night (50 miles radius London), by first-rate Dance Drummer; good showman, voice, and time; own car; deputise. DRUMMER, 243, St. Albans-road, Watford.

WANTED Known, smart young Dance Drummer, expd., seeks summer engts.; go anywhere. DRUMMER, 12, Plevna-road, South Tottenham, N. 15.

WANTED, engagement by smart lady Drummer for dance work. PAT. LANGFORD, 62, York-street, Twickenham. Phone, Richmond 1135.

WANTED, engagement by expd. and reliable Drummer, with Tymps., expd. in all branches. G. P., 57, South Market-road, Great Yarmouth.

WANTED, engagements by Dance Drummer, hotel exp.; voice good, smart showman. Call or write. F. BARSHAM, 43, Landseer-road, Enfield.

WANTED, engt by London Orchestral Drummer and Tympanist, also good at Jazz; fine showman and full up-to-date outfit. DRUMMER, 37, Penistone-street, Doncaster.

WANTED, engagement by Lady Drummer, own Tymps.; café or cinema; good reader. DRUMS, 39, Brockill Crescent, Brockley, S.E. 4.

WANTED Known. ORCHESTRAS. VOCALISTS For every occasion. Immediate service. THE MAY WALTER ORCHESTRAS, 3, Macclesfield-st., Shaftesbury-av., W.1. 'Phone: Gerrard 7630.

WANTED, by the Nora Freeley Bands, summer engts. anywhere; hotels, cafés, stores, etc.; recognised artists. All coms., ALFRED REYNOLDS, 35, Clapton-common, E.5. Clissold 2084.

WANTED Known. VERNON'S VERSATILE BANDS. Comprising combined Instrumentalists and Vocalists, for Dances, Balls, Banquets, Parties, Masonics, etc., for all occasions and to suit all pockets and conditions. Apply DIRECTOR, 50, Holland-road, W. 14. Offers invited.

WANTED Known. MISS BERYL BRYAN (late pupil of Mr. William Murdoch) desires accompanying with vocaliste, concerts, coaching, etc. 16, Froqual, Hampstead.

WANTED Known, Jessie Filer's "Astoria" Ladies' Band is now available for private dances, permanency or seaside, from three members (piano, sax., and drums) to any number required. 24, Ravenscroft-ave., Golders Green, N.W. 11. 'Phone: Speedwell 2929.

WANTED Known, first-class Dance Orchestra (five) can accept summer engagement; disengaged from end of June. Box 843, "The Era."

WANTED, by 1st-class Dance Band (4 or 5), week-end engts. Particulars and comms., CECIL HARLEY, 149, Plashet-grove, East Ham.

WANTED Known, Trio (Ladies), disengaged after holidays; strong players. MARJORIE FARDETT, 35, Poppleton-road, Leytonstone.

WANTED, by first-class Trio, Expert players, Extensive library, Engagement. Particulars, Box 905, "The Era."

WANTED Known, Salon Quartette or Trio open for first-class hotel, seaside or inland resort; classical, light, and jazz; leader gold medallist R.A.M.; just concluding contract London hotel. Miss HILDA BARKER, 95, Addiscombe-road, Croydon.

WANTED KNOWN, FIRST-CLASS LADIES TRIO VACANT JULY 25 TO END OF AUGUST; REASONABLE TERMS. FREELEY, 35, CLAPHAM COMMON, E. 5. 'PHONE: CLISSOLD 2084.

WANTED Known, A MOST PERFECT DANCE COMBINATION OF FIVE VACANT. Under the direction of one of the most accomplished and experienced pianists in the business. This combination has just concluded a successful engagement at a West-End Club, and could be augmented. Please apply: FRED SAKER, 157, Kennington Park-road, S.E. 11.

WANTED KNOWN, THE APOLLO ORCHESTRAL AND CONCERT AGENCY, Victory House, Leicester Square, W.C. 2. 'Phone: Regent 3494. Night Line: Chiswick 1482. K. A. VAN BIENE, Musical Adviser.

WANTED, Address of reputable firm to nickel-plate and silver-plate musical instruments to the trade, together with charges. Box 921, "The Era."

WANTED Known, Regent Dance Orchestra are now open for engagements; excellent band; any number; auditions free. Write 56, Amott-road, S.E. 15.

WANTED, engagements by a well-known, tip-top Dance Band; 5 first-class double-handed musicians; go anywhere; perfect rhythm and syncopation; reasonable terms. JONES, 163, Lupus-street, S.W. 1.

WANTED Known to Managers: Your music should be distinctive; self, or with Band, can do it; no transformed cobblers. H. C., 35, Woburn-square, W.C. 1.

WANTED, Sunday engagement by Orches. Pianiste-Organiste. 28, Vaut-road, Tooting, S.W. 17.

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WANTED, to Let, large Rehearsal Room, with piano, at the Bucking-ham Hotel, 40, Strand; good floor for dancing.

WANTED to Let, Rehearsal Theatre rooms, four pianos, from 1s. hour. WEATHERSBYS, 3, Bedford-street, Strand, W.C. 2. Tel., Gerrard 581.

WANTED to Let, Rehearsal Room, with piano, gramophone, and records. Gerrard 4107. FRANK PERRY, 145, Wardour-street.

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WANTED, Saxophone, B flat bent Soprano, high pitch, automatic action; 1st-class condition. Price and particulars, 10, Crescent-road, Sheffield.

WANTED, Felix, Dog, or similar costume; movable ears, eyes, mouth preferred. CADDICK, Marine Parade, New Brighton.

ARTICLES FOR SALE.

WANTED, Leather Case, about 17 by 7 by 4½, to take two cased flutes and piccolos; sax. case might do if not tapered. C. POTTER, 44, High-st., Brentwood, Essex.

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We cannot guarantee insertion of Advertisements in the following Saturday's issue if received after that time.

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"DERBY DAY"

At Borough Theatre Stratford.

This sporting comedy in three acts, by Arthur Rosebery, with music by Ernest Vousden, has been playing to good houses at Stratford this week. Mr. Frank Hemming as Robert Carter is good throughout. Miss Ella Thornton as Mrs. Breeze, and Mr. Neville Graham as Reggie Breeze, are outstanding characters, whilst other able participants are Miss Gretta Warren as Kitty; Mr. Fred Lloyd, in the part of the heavy man; Mr. Rich Warren, most amusing as the trainer; and Miss Mary Hamilton, as Maggie Carter. The stables, the scene at the chase, the paddock at Epsom, and the final scene—the race for the Derby—were effectively staged. Miss June Parr as La Belle Sylph dances well, and Mr. Gordon Terry captures the house with his singing of "Drifting Down the Stream," "Land Beyond the Sunset," and "Pedlar Joe." Miss Hettie Gale as the Cabaret Girl, too, was excellent. The Ladies' Gee-Gee Band are excellent.

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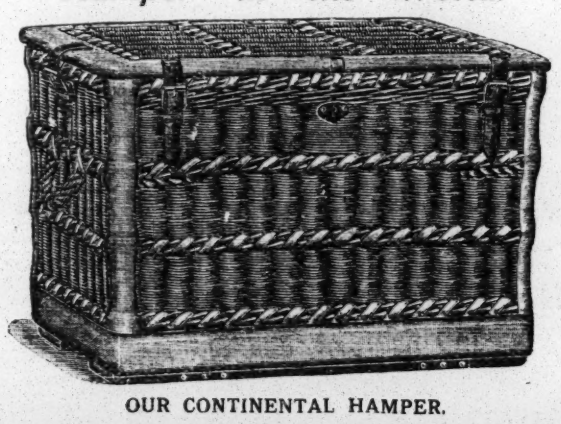

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Dear Sirs, Sept. 17/24. Received baskets. Delighted with same. Please find cheque enclosed. Kind regards, Dr. WALFORD BODIE.

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"JAMES THE FIRST OF SCOTLAND"

Historical Play by Robert Bain. Produced for the first time at the Theatre Royal, Glasgow, on Monday, May 11, 1925.

The production is the most ambitious effort made so far by the Scottish National Theatre Society, and it is a very fine achievement. The poetic lines of the author are given with good effect by the principals, and for contrast the dialogue of the humbler citizens is rendered in broad Scotch.

The period of the play was a strenuous time in the history of Scotland, when King James I. had newly escaped from his English captors, and found his country in the grip of the noblemen, each struggling for his own hand, and the clansmen of the north acknowledging no authority outside their respective chiefs. James at once sets about enforcing the laws, in the drastic methods suitable to the times, weeding out the disaffected noblemen, and ameliorating the lot of the common people, while at the same time making the latter practise daily at archery, to enable them if necessary to hold their own against the wonderful English bowmen. The strong will of James naturally makes some of the nobles restive under his methods, and plots and counter-plots go on till they culminate in the murder of the King by Sir Robert Graham and his fellow conspirators.

The play has been divided into two parts of five and seven scenes respectively, and the set scenes are contrived with a minimum of scenery, eked out with curtains in the most artistic manner. The lighting effects are also most effective.

The engagement of that fine actor, Wm. J. Rea, the creator of Drinkwater's Abraham Lincoln, for the part of King James, was a happy thought, and his acting in the part roused the audience to well-justified enthusiasm. His declamation of the author's blank verse was sonorous and clear. R. B. Wharrie, as the arch-conspirator, Sir Robert Graham, acted with striking effect. The wily Earl of Athole was cleverly played by James T. Woodburn. As the Highland chieftain, Alexander, Lord of the Isles, Andrew Stewart made a notable figure. J. J. Napier was excellent as the condemned noble, Lord Walter Stewart. George P. Whyte, as Maurice Buchanan, and Moultrie R. Kelsall as the Provost of Perth, were well in the picture. The ladies in the cast were all extremely good, Margaret Suckling as the Queen, Nan R. Scott as Catherine Douglas, and Jean Taylor Smith as Elizabeth Douglas particularly so. The Wise Woman was acted with dramatic intensity by Elliot C. Mason, and the Chronicler, who speaks the prologue and appears at intervals throughout the play to comment on the story as it progresses, was entrusted to Grace McChlery, whose speaking voice is like music in the part. Many of the minor characters, both male and female, were acted with due regard to their place in the play.

The famous historical incident of Catherine Douglas bolting the door with her arm against the entry of the king's murderers, was introduced but not unduly emphasised.

Mr. Frank D. Clewlow, the producer of the Society's plays, is worthy of very high praise for his work on this occasion.

Applause was bestowed liberally on the performers during the evening, and the demand for the author at the end was insistent. Mr. Bain appeared, and in a quietly humorous speech thanked the audience for their reception of his play, and singled out several members of the cast for special praise.

"THE WALLS OF JERICHO"

At King's Theatre, Hammersmith.

The "Playaday Players in Pleasing Plays," Madge McIntosh's company, started its eight weeks' season at King's Theatre, Hammersmith, last Monday with Alfred Sutro's "The Walls of Jericho." The play was handled with skill, Miss McIntosh taking the part of Lady Alethea Frobisher with much emotional power. She was especially good in the great renunciation scene, when she refuses to go to Australia with her husband, Jack Frobisher, excellently played by Douglas Jefferies. Hankey Banister found an able exponent in Oliver Crombie, and Lady Westerby a charming one in Elsa Hall. Dorothy Lane was natural as Lady Lucy Debenham, and D. A. Clarke Smith good as the impecunious and borrowing Marquis of Steventon. All other characters were enacted with skill, and the play was well mounted and dressed.

In response to calls for a speech, Miss McIntosh said her idea was to revive old plays and put on some new ones, and she hinted that if the present venture proved a success, she hoped that in the future the company might have a permanent home. "The Dance of Life," its first performance in London, and "Helen With the High Hand" were the other two plays of the week. They also fill next week's bill.

"CLEOPATRA"

At Daly's.

Musical Comedy by Brammer and Gruenwald. Adapted by John Hastings Turner. Music by Oscar Strauss, Lyrics by Harry Graham; Additional Numbers by Arthur Wood. First London Production at Daly's Theatre, June 2.

Victorian Silvius ..... Alec Fraser
Prince Beladonis ..... John E. Coyle
Mark Antony ..... Shayle Gardner
Nephros ..... Henry Hallatt
An Egyptian Soldier ..... Draper Rendall
A Roman Soldier ..... Alan Dale
Pamphylos ..... Jay Laurier
Charmian ..... Neta Underwood
Iras ..... Ninon Zaria
Lalage ..... Laurie Newton
Phryne ..... Peggie Lovat
Lais ..... Alma Lee
Slave to Cleopatra ..... Marjorie Biareau
Cleopatra ..... Evelyn Laye

To Daly's on Tuesday came "Cleopatra," so now there are two of her in London. This is a case for sign-posts. Picture the distress of the disciple of Shaw who, mistaking his direction, is let in for Strauss. It would be only one degree less acute than that of the playgoer who seeking Strauss finds himself keeping company with Shaw! Your true Dalyite, though—which means half the world—will be in no doubt that the place he is in is the right one. He has only to hear the band strike up, to see the gorgeous stage pictures, the ballets, the dresses that are like the herbaceous borders a suburban gardener dreams about for colour; to catch a glimpse of Miss Evelyn Laye—though if it were not for those eyes of hers, he might hardly recognise her at first in that marvellous dark red wig; all shining plaits and tight ringlets.

To some people the idea of turning Cleopatra into a musical comedy heroine of a not too creditable love intrigue comes with a mild shock. They feel it is a sort of slight on Shakespeare. But these are the old-fashioned ones. Nobody and nothing are "sacred" nowadays. The thing is to believe, or to say so, that all the world—queens and courtesans, Kings, beggars and the rest of us, are made of the same dough. Where it "rises," or how, is a matter of chance, or luck. Well, even Queen Elizabeth, if history tells the truth, had her musical comedy moments. Quite modern too, is to prove that whatever is, is right; which is what this story does. Cleopatra steals her slave's lover. Why not? It's all in the game. And when in the end, having taken another lover herself, she makes the poor discarded wretch happy with the girl he left for her, we present her if not with a halo, at least with a certificate of nobility and magnanimity. But there is no need to go into details of the plot now. It was fully described in "The Era" of May 29, after the play's Manchester production. A good plot it is as musical comedy plots go, and Mr. John Hastings Turner, in the course of his "adaptation" of it, has not forgotten to interlard the book with many capital lines. One has particularly in mind those which deal ironically with politics and politicians.

Miss Laye again scores a triumph. Her charm is irresistible, whether in Cleopatra's melting moments, her furies, or when she is every inch a musical comedy queen, she captivates the house. She acts with real power, and gets the utmost effect out of the songs. Mr. Jay Laurier, new to this sort of thing, at once made himself at home. He brings his own particular brand of humour to bear on the part of a sublimely innocent Prime Minister with the most refreshingly diverting results. The pity of it is, he is carried out far too soon to the crocodiles, who might have been made to wait till the final curtain for their square meal. As the Roman Centurion whom Cleopatra loves for his beaux yeux, Mr. Alec Fraser looks the part. He also sings extremely well, and throws himself with a fervour of sincerity into the love-making scenes and into those others in which he has to stand up to the autocrat. Miss Neta Underwood attracts sympathy to the ill-used Charmian by her appealing singing, and Miss Ninon Zaria, a bright soubrette and a clever acrobatic dancer, makes a decided hit in the part of Iras. Her chief scenes are played with Mr. John E. Coyle, who makes excellent fun as Beladonis, a Persian Prince who, destined to be bitten, turns out to be the biter. Mr. Shayle Gardner, with little to do as Antony, performs that little so forcefully as to make his mark, and a picturesque impersonation of a conspirator by Mr. Henry Hallatt also deserves praise.

The authentic touch of the tuneful Oscar Strauss is to be observed in the best of the songs, among which is Cleopatra's "Dissatisfied," and also in the sparing but exceedingly effectively used orchestral accompaniment to it. He pays tribute, perhaps unconsciously, to Verdi, for there are distinct allusions to "Aida" in the song "For You." Mr. Arthur Wood, who conducts, is responsible for one or two good numbers, and for the graceful music of the first ballet. To say that Mr. Oscar Asche is the producer is, of course, to say that nothing which could possibly add to the play's attractiveness has been left undone.

ANSWERS TO CORRESPONDENTS.

H. JONES.—(1) *"The Upper Crust," by H. J. Byron, was produced at the Folly, March 31, 1880. In the cast were J. L. Toole, John Billington, E. W. Garden, E. D. Ward, T. Sidney, Miss Lilian Cavalier, Miss Roland Phillips, and Miss Emily Thorne.* (2) *We cannot trace a notice of the second piece you name, and think you must be mistaken in the title.*

"HIAWATHA" AS OPERA.

On Monday at Albert Hall takes place the first of a series of performances of Coleridge-Taylor's "Hiawatha" in opera form. As last year, Mr. T. C. Fairbairn will be responsible for the production. Over a thousand performers are taking part, the ballet alone numbering 150. Members of the Royal Choral Society form the chorus of 800, and the Royal Albert Hall orchestra, 100 strong, will be under the direction of Dr. Malcolm Sargent on some occasions and of Mr. H. L. Balfour on others. Most of the principals who took part last year will again be seen in the cast. Miss Ruth Vincent and Miss Phyllis Kelly are to appear on different nights as Minnehaha, and the same arrangement will hold good in the case of the singers of the rôle of Hiawatha, Mr. Horace Stevens and Mr. Harold Williams. The production this time will also boast a touch of the real thing, for an authentic Mohawk Indian, the singer Os-Ke-Non-Ton, has been prevailed upon to join with his pale-face brothers and sisters in this setting-forth of an age-long legend of his tribe. In the first act he is to sing a drinking-song, accompanied by native instruments; and in the second he is seen as a medicine-man. Alfred Leist's back-cloth, so enormous that it stretches from one side of the hall to the other, completely hiding the organ, is to be used again, and all the scenes that made last year's production so imposing as a spectacle will be repeated: the entry of the tribe into the arena, the dances and games in a Red Indian camp, the realistic snow-storm in the scene of the death of Minnehaha, the solemn funeral procession, and the coming of the priests in their vestments and with swinging censers among the wondering Indians garbed in their picturesque dresses and decked with feathers and war-paint. Wigwams, and an actual stream and waterfall, will assist in the reproduction of a realistic scene of forest life. The lighting is to be on as grand a scale as the rest of the production. As many half-watt lamps as would suffice for two theatres will be used, in addition to six 1,500,000 candle-power arc lamps, and four huge lanterns by means of which the falling-snow effects are made. The net profits from all the performances, which take place daily and twice on Saturdays until June 20, are to be equally divided between the Greater London Fund of the National Institute for the Blind, the Royal Albert Hall Corporation, and the Royal Choral Society.

"HANNAH LEARNS HOW"

At Brighton.

A delightful fantasy was launched on Tuesday at the West Pier Theatre by the members of Miss Hilda Aynesworth's Dramatic Club. "Hannah Learns How" is from the joint pens of Mrs. Mabel Welchman and Mrs. Elizabeth Fagan, and charming music, vocal numbers, and effective dancing were not the least attractions of the play. The theme teaches two excellent moral lessons, and is described as "for the young of all ages." A series of picturesque scenes, with a large company of talented artists, told the story in graphic fashion. Hannah is a school girl suffering from a very unimaginative mistress (Miss Munch), who has no belief in the fascination of fairy lore, even for the childish mind. Hannah, however, learns for herself. She finds all the notable people she had read of in this land of imagination and she learns from each one, finally arriving with a fantastic witch on a broom stick at the Palace of King Know. Here more friends greet her, but her delight is short-lived, for the forbidding Miss Munch has followed her. Hannah shows that she is possessed by a consideration for others, and she is adequately rewarded. Amongst the excellent representatives of the various characters (50 in all) mention must be made of Winifred Greenhill, who cleverly played the part of Hannah; also Gwendoline Lauder, who appeared as Miss Munch. Eric Dalling as the Wind, Edwourd Yorke as the Onion Man, René Bostel as the cook, and many others gave valuable help. Miss Helen Sealy wielded the bâton and led the orchestra skilfully. Miss Hilda Aynesworth deserves the warmest praise for an admirable presentation. The proceeds went to St. Dunstan's Home, and one of the blind boys made a touching appeal at the close.

Incorporated Stage Society.

In addition to Mr. Nicholas Hannen, the cast of the Stage Society's production of "Raleigh," by D. A. Barker, to-morrow and Monday, will include Mr. Brember Wills, Mr. Frederick Leister, Mr. Harold Scott, Mr. Walter Hudd, Mr. Tristan Rawson, Miss Evelyn Hope (as Lady Raleigh), Miss Leah Bateman, and Miss Moyna MacGill. Mr. Allan Wade will produce, and the settings have been designed by Mr. E. McKnight Kauffer and Mr. Aubrey Ensor. Admission is by membership, for which application should be made to the secretary, Mr. W. Matthew Norgate, at 36, Southampton Street, W.C. 2.

FROCKS AND FANCIES.

Roses for Ear-Flaps—Pink and Brown for Your New Frock—The Armlet and the Bow—Just a Warning—All About Cravats and Jabots and Collars and Cuffs.

I suppose stage folks are among the few people in Britain who thank the Powers that Be for bad weather in Summer. If only the showers of last week had come earlier, several plays would have been reprieved; but at least most theatres got a bumper audience on Derby night. The Winter Garden was crowded and I heard a good many women talking about the chorus hats—so pretty and practical most of them, either of crinoline or light-weight felt, small and turned back from the face but given an apparent breadth by a little bunch of roses on either side. This is a fashion well worth noting.

Those Arm Bouquets.

The little armlets worn by the chorus girls in the first act were also delightful. An elastic bracelet holding quite a posy of flowers in brown and orange and pink, worn just above the elbow with a long tassel falling from the flowers. I can imagine a good many river and summer girls adopting this if the June goddess be kind.

Victorian Bows.

I believe I told you ages ago that we were to wear bows tied under our chins in quite the Victorian fashion. Well, in "Tell Me More" they've come—very much arrived, in fact. You take a narrow silk scarf, pass it round the neck and tie it in a rather neat bow with ends only an inch or so longer than the loops. For the girl with a long neck and no double chin it is charming—but it's a fashion that will need some consideration. All the chorus wore these in one scene, and Heather Thatcher followed suit later on with a bright blue ribbon on one of the many flowered chiffons.

Colours.

I noticed both at the Winter Garden and at a Reville Show that brown and pink is a very favourite combination just now—and it is very effective. The Reville Show was at a tea given by the High Commissioner of South Africa, and was concerned largely with feather fashions. Those enormous long-fronted feather boas, not in the least resembling the monstrosities of early days, were being worn with lace frocks for Ascot, and some of them shaded from café-au-lait brown to deep rose pink. There were feathered hats, too, and cloaks hemmed with feathers, boas and scarves. The feather boa, like the shawl or scarf, need careful wearing. There's a right way and a wrong way—more than one of each, in fact. The most effective is to have the boas close to the neck on one side, and drooping away over the arm on the other. An unobtrusive metallic elastic band to hold it just at the elbow, is a good way of securing the right curve, by the way.

Neckwear.

All the new frills and collars and cravats and jabots are delightful; and if you choose true to type they make a wonderfully effective addition to a frock, and freshen up a well worn one. Some of the collars, with flat jabot and cuffs to match, made of georgette, with an edging of narrow moire ribbon and then of lace are most attractive, and easily washed and ironed. The stiffened net up-standing collars with pleated frills as jabot are delightful, but need a good deal of care; in fact I doubt if they will ever look nice laundered at home, and you'd have to go to a first rate and most expensive laundry to have them done "out." Avoid crêpe de chine—it's too ordinary.

Beware.

The Eton collar and cuffs with large art student's bow in some bright colour is tempting, but unless you are able to face your looking glass set full in the glare of a June sun without a sigh, don't buy 'em. They are a youthful fashion, and in any case are sure to become cheap and ordinary pretty soon.

Hats.

I've seen some of the new hats arriving from, well! very tip-top milliners in Paris, and they are being subtly but surely changed in shape. Felt hats, yes, they're with us still, but not so-to-the exclusion-of everything-else, as they have been, and some of the very newest models are combined with either straw or, newer still, even with petersham ribbon. The line is altering, and a shape which I think will become the most popular during the late season is one which turns up all the way round like the hats small boys wear. They are very youthful looking too, and you've no idea how nice they looked made in a mixture of felt and straw mixed, the felt cut into very narrow strips and interwoven with the straw.

Blue.

Blue, they tell us—by they, I mean lots of the big dressmakers—is the prominent colour in fashion's paint box at the moment. But oh! do beware of blue, especially the periwinkle shade which is delightful to look at in the shop window or in your hand. You've absolutely devastating if you've not a real complexion; it makes your skin look a horrid dirty yellow if you don't happen to be a real fair haired, blue-eyed blonde.

Those Chiffon Frocks.

When you say everyone is wearing those little flowered chiffons for dancing just now, it sounds as if they would soon become tiresome. They don't because there are such hundreds of combinations of colour. I counted eleven the other night at the Cosmos Club, and every one of them was entirely different. One childish little thing was in a wisp of a frock of ivory, with life-sized hollyhocks printed on it; a tall brunette was wearing a wonderful combination of brown and orange—almost like one of the old morris linens; and another was in a most effective blue periwinkle as to ground with the deep purple blue of the common flag iris on it.

Bathing Cloaks.

I've seen some rather clever bathing wraps. They were made from long scarves—or I suppose they were really towels in brightly coloured Terry towelling in stripes. They were joined down the middle of the back and brought over the shoulders, and then joined at each side with a slit left for the arms to go through. These are worn over water tested suits of silk marocain. I heard rather a funny story about the dress parade at which these were shown. It was in Paris arranged by an English designer who had American mannequins. The girls had rouged their knees a tiny little bit as the parade was held under artificial light, but the French were so shocked that the edict went forth that no more bathing "numbers" were to be shown. Paris, it seems, is not really the land of the bold and the free they would have us believe.

At Deauville.

I ran over to France for Whitsun—by the new night route to Caen, by which you can tuck in for an early night about ten, and wake up comfortably to find the boat quietly at the quay, and a seven-o'clock breakfast of coffee and fragrant rolls ready before you go on shore. (At least you sleep if you know the right sort of sea-sick remedy!) The Dolly Sisters were at Deauville, playing at the 100-louis minimum table, both wearing straight fringes, arms full of bracelets—and Rosie had on a wristlet with a wonderful rose on it as well—and chiffon frocks, very short and with higher waists than usual.

For Tennis.

Tennis girls at Deauville this year—the really smart ones—are wearing quite sleeveless frocks, sandal shoes with wide ankle straps over flesh-coloured stockings and swathings of coloured tulle or net.

AMUSEMENTS IN SOUTH AFRICA.

Bert Errol a Success in Cape Town—Leonard Rayne Seriously Ill—Iris Hoey in Cape Town—"Sally" a Success in Johannesburg.

(From Our Own Correspondent.)

CAPE TOWN, May 14.—Iris Hoey and her company are attracting good business at the Opera House, under the direction of the African Theatres, Ltd. "The Man from Toronto" followed "Clothes and the Woman," and was well played. Miss Hoey was excellent as Mrs. Calthorpe, as was also Cyril Raymond as Fergus Wimbush. A good character study was that of Campbell Gullan as Mr. Priestley. "The Pelican" was the last production of the season, which closed on May 18. Miss Hoey proved her versatility in the part of Wanda Heriot. Campbell Gullan was good as Paul Lauzan. A well-merited word of praise is accorded to Campbell Gullan for a really fine character study as General Sir John Heriot, Bart. Particularly clever was his work in the last act. Mr. Gullan doubled the parts of Paul Lauzan and General Heriot. W. Earle Grey, who is remembered as a member of Sir Frank Benson's Co. in South Africa, was excellent as Charles Cheriton. His delivery and elocution were good. The rest of the characters were in able hands.

An excellent bill for the week commencing May 6 at the Tivoli was headed, in his second week, by that clever artist, Bert Errol, and his act was received with well-earned appreciation. He is ably assisted by Ray Hartley, dancer, and Reg Fowler at the piano. Jessie Broughton and Dennis Creedon, in a smart musical and vocal act, present a show that is extremely pleasing. Stella and Partner are gymnasts of exceptional ability. Their act is one of the best of its kind seen at the Tivoli. Leslie Elliott at the piano puts over some good material. Wilma and Garcia present the sketch "Scholasticisms." Aubrey and Hart, dancers, are good. The Calno Trio are clever equilibrists. Week commencing May 13 carried a bio-vaudeville bill. The Van Delfts are smart gymnasts, with a clever show. Morris and Vane present a vocal scena, "Those Boys? Somewhere East." The act is pleasing, the lady scoring with her numbers. The feature film was "The Law Forbids," starring Baby Peggy—an excellent picture. Week commencing May 20: Noni and Horace, musical comedy act; Zitta Mor, impersonator; Bradley and Hamilton, vaudeville act; Dio Pia, dancer; Victoria and Bro, comedy act; Van Delfts, gymnasts; Morris and Vane, vocal act.

The popular South African theatrical manager, Leonard Rayne, is lying seriously ill in a Cape Town hospital.

The Leon M. Lion Co., headed by Renée Kelly, will shortly pay a return visit, staging some new plays, including "Daddy Long-legs" and "A Kiss for Cinderella."

JOHANNESBURG.—The Leon M Lion Co. are doing excellent business at His Majesty's Theatre with "A Kiss for Cinderella," under the direction of African Theatres, Ltd.

The enterprise of the African Theatres, Ltd., in bringing out a full company to present "Sally" was repaid when the Empire Palace was crowded on May 4 for the opening production, and the show was voted a success. At the Orpheum Theatre, for the week commencing May 11, were the following acts: Van Cello, assisted by Mary, in an acrobatic act; and Trent and Sadie, vaudeville act.

Freda Godfrey opens at the Standard Theatre on May 18. Several new artists have come out from England to join her company.

NATAL, DURBAN. — The Theatre Royal reopens on May 25, when Iris Hoey and her company start the Durban season with "Clothes and the Woman" for one week. The following week the company goes to Maritzburg for the Agricultural Show week, returning to Durban to finish the season on June 20.

At the Criterion the following acts appear for the week commencing May 11: Femina Quartette; Mdlle. Margo, conjuror; Ross, Barker and McClennan; and the Jazz Boys.

"TRELAWNEY OF THE WELLS"

At the Old Vic.

No more appropriate play than Sir Arthur Pinero's delightful comedy, "Trelawny of the Wells," could have been chosen by the Old Vic. management for the performances in aid of the Sadler's Wells Trust Scheme, and all who would like to see the famous old theatre in Islington restored to its former use should journey across the Thames to the Waterloo Road this week and next. They will see one of the most charming of all plays, and also one of the best productions the Old Vic. has given this season.

"Trelawny" is as charming as ever. There is an endearing quality about this comedy of the theatrical life of the sixties that gives it a constant appeal, and the sentiment and humour has hardly faded at all. Seeing it after a good many years one realises now that the last act, when Rose and her noble lover are reunited in the rehearsal at the Pantheon Theatre, is a trifle weak, but the three previous acts play as freshly and entertainingly as ever. How lovingly Sir Arthur has handled his characters! One felt on Monday that "Trelawny of the Wells" is the kind of play that Dickens might have written.

The Old Vic. Company revelled in the performance, and practically every part was well acted. Rose Trelawny had a particularly fortunate representative in Miss Marie Ney, who was the essence of sweetness and charm both in the earlier scenes as the impetuous young star of the Wells, and later as the more subdued, love-lorn girl who received her notice for ineffectiveness on the stage. Mr. Hilary Fisher-White, who is coming on as an actor by leaps and bounds, was excellent as the shy young lover, and Mr. Ernest Milton gave an exceedingly interesting performance as the naturalistic playwright who had been born a little too early. Others of the Sadler's Wells Company were delightfully played by Mr. Robert Atkins, in a finely composed study of the old-time, pompous actor; Miss Olivia Burleigh, who caught something of the voice and mien of the tragedy queen; Mr. Andrew Leigh, as the irrepressible comedian, Colpoys; Mr. Neil Porter, probably the best of all as the company's leading man; and Miss Aorice Fordred, most amusing as Adronia Bunn.

But perhaps the best performance in the production came from Mr. John Garside as the disgruntled, peppery old Vice-Chancellor, Sir William Gower. It was an extremely fine piece of character acting, which seemed to be perfect in every tone and each well-studied gesture. Mr. Ronald Nicholson's Captain de Fœnix was a superb little study in absolute vacuity, and Mr. Henry Cohen and Miss Dora Hole were nicely in the picture in the first act as Mr. Ablett and Mrs. Mossop. Miss Katherine Pole, who had taken up the part at short notice, made a fascinating creature of Imogen Parrott, and other well-remembered performances came from Mr. Charles Marford, as the tempestuous prompter, O'Dwyer; Miss Elizabeth Addyman, as Miss Trafalgar; and Miss Doris Kealy, who gave a faithful and pleasing little study as Sarah in the first act.

The play was produced under the personal supervision of the author, and it will be performed for two weeks, or longer if financially successful.

DEATH OF LUCIEN GUITRY.

M. Lucien Guitry, the famous French actor and father of M. Sacha Guitry, died in Paris, on Monday, from heart failure, at the age of 65. With Mdlle. Yvonne Printemps (Madame Sacha Guitry), father and son formed a brilliant trio of artists. They paid a very successful visit to the Prince's in 1922, when M. Lucien Guitry showed how fine an actor he was as Pasteur, in his son's play of that title.

Lucien Guitry was often alluded to as the "Beerbohm Tree of Paris," for he was France's most noted actor since the death of Coquelin. He made his first appearance in "La Dame Aux Camelias," at the Gymnase, Paris, in 1878, and afterwards spent nine years at the Theatre Michel in St. Petersburg. Returning to Paris, he went into management at the Porte St. Martin, and produced "L'Assommoir" ("Drink") at the height of the Dreyfus affair. In 1902 he appeared at the Garrick Theatre, with Jeanne Granier, in "La Veine," and in 1910 he was engaged as "Chanteiler" in Rostand's play of that name, at the Porte St. Martin. He was also, like his son, Sacha, a dramatist. In 1917 he played the title part of his play, "Grand Pere," at the Porte St. Martin, and in the following year in another play of his, "L'Archéneque et ses Fils."

As an actor, Lucien Guitry was remarkably natural, and his versatility was extraordinary. Many who saw him in London affirmed that they had never seen such acting as his before. He was certainly a genius.

THE STAGE CLUB IN "SECRETS."

A fine performance of Rudolf Basier and May Edginton's comedy, "Secrets," was given by the Stage Club recently at the Scala Theatre, and the Adair Wounded Fund, in aid of which it was given, should benefit considerably, not only from the sale of tickets, but also from the collection taken in the theatre. Much of the success of the performance was due to Miss Topsy Shaw, who gave a clever rendering of the none-too-easy character of Mary Marlowe, afterwards Mary Carlton, and, later still, Lady Carlton. It was a very finished study. Mr. Leslie Wissler was not quite so good as John Carlton and he missed his lines occasionally. Mr. C. I. F. Osman and Miss Claire Samson, as Mr. and Mrs. Marlowe, revealed themselves as character actors of distinction, and a sincere Elizabeth Channing was Miss Muriel Coleman. We liked, too, Mr. A. Brant's impersonation of the somewhat burly, but tender Wyoming doctor. Miss Rita Seymour, a charming little person with a keen sense of comedy, was a big success as Audrey, and Arthur Silvester as her brother, Robert, was good. Others who did well in a big cast were the Misses Kitty Dumas, Jennie Lovey, Olive Errack, Joyce Mansell, and Dorothy Boyd, and Messrs. A. W. Wither, H. St. G. Hegarth, C. L. Milligan, Sydney Ewart, Gordon Fathers, and H. W. Stevens. The play was capitally produced by Mr. Sydney Ewart.

AMONG THE AMATEURS.

THE PENZANCE PLAYERS.

The Penzance Players scored another triumphant success at the Penzance Pavilion recently, when they presented Ian Hay's comedy, "Tilly of Bloomsbury." The acting throughout was excellent: there was not a weak spot in the whole cast, and the growing popularity of this amateur society reached its zenith on Saturday night, when every available seat was filled and many were unable to obtain admission. Miss Evelyn Morrish was charmingly natural and pleasing as Tilly, and Mr. Philip Chellew as Richard made a perfect partner. Mr. Lionel Cregoe made a big success in his amusing study of Mr. Stillbottle, Miss E. Hunter was excellent as Grandma Banks, and Miss Hilda Morrish made a good Lady Marian Mainwaring. Mr. Harrington Parkin was quite at home as Abel Mainwaring. Other members of the company who performed creditably were Mr. Walter Plinge as Milroy, Miss P. Bazeley as Silvia, Mr. Clifford Simpson as Rev. Adrian Rylands, Miss Agatha Chirgwin as Constance Damer, Mr. R. Chirgwin Amelia, Mr. A. G. Bazeley as Percy, Miss Avis Cornwell as Mr. Ram, Mrs. H. M. Rheam as Mrs. Welwyn, Mr. R. Glave Saunders as Lucius Welwyn, and Mr. Tom Woodward as Mr. Pumpherston. Miss Hunter and Mrs. Rheam, who directed the play, and Mr. R. Glave Saunders, the general manager, have every reason to be proud of their latest success.

CHORLEY WOOD OPERATIC SOCIETY.

This enterprising society, at the Memorial Hall, Chorley Wood, recently at the Memorial Hall, Chorley Wood, presented Gilbert and Sullivan's opera, "Patience." This was their third venture since the formation of the society three years ago. "Patience" was perhaps even a little better than its predecessor, "The Mikado." Considering that all the principals and chorus are recruited from such a small area, we were agreeably surprised to see their efforts crowned with such success. The way the society overcome difficulties which would be considered unsurmountable by older organisations reflects the highest credit on their experienced producer, Mr. Montague Lewis, and the conductor of the orchestra, Mr. Ralph Ryder. A performance which had all the finish of the professional stage was that of Capt. Vincent Lawford as Burthorne. He had plenty of "snap" to give point to the quaint things he said and did. His singing, too, was also very good. He and Lady Jane (cleverly played by Vera Rider, with an exquisite touch of humour) scored a great success in their duet, "Poo, Poo, to You," receiving a double encore. Erica Homburg, who made a charming Patience, was unable to do herself real justice owing to a recent attack of tonsilitis. Very enjoyable, however, was her duet, "Prythee, Pretty Maiden," with Grosvenor, and she gave a pleasant rendering of "Love Is a Plaintive Song." As Grosvenor, Douglas Harrison caught the real spirit of comedy in its best sense, with a capacity for expressing fun without exaggerating it. Vera Gilbert Smith, Dorothy Whybrow, and Violet Tozer made a captivating trio. The two former were heard to advantage in the quintette with the officers of the Dragoon Guards, who were impressively represented by H. S. Bamfft (Colonel Calverley), J. A. Hutt (Major Murgatroyd), and Howard Freeborn (Lieut. the Duke of Dunstable). Mr. Freeborn as the Duke had two of the best songs in the piece, and he sang them with fine effect, his martial rendering of "When I First Put This Uniform On" being immensely popular, and loudly re-demanded.

"THE CABARET GIRL" At Cirencester.

The Cirencester Cricket Club Operatic Co., which has been established since 1908, presented their annual performance recently, for five nights and a matinee, to crowded audiences. This company of seasoned amateurs had the advantage of the professional assistance of Mr. C. T. Wray, who produced the piece in splendid style, bringing the original scenery, props., and costumes. The important part of Marilyn was entrusted to Miss Aileen Grace, who captured the audience by her dainty rendering of the rôle, her sweet voice and graceful dancing carrying her through triumphantly. Equally pleasing was Miss B. Bruce Cole, her quaint presentment of Little Ada being quite a feature, particularly in the dancing trio "Nerves" with Gripp and Gravvin. Miss M. McLellan played the naughty Marchioness in the approved style, while Miss W. McLellan made a great hit as the special Cabaret Dancer, her *pas seul* being re-demanded. Effie Fox was in the capable hands of Miss Buccan Kitley, who displayed great versatility. Miss Billee Gantlett was a charming exponent of Lilly de Jigga. The well-trained chorus contributed greatly to the success. Mr. Sydney Boulton, who has played comedy lead for this company since it started, was quite in his element as Mr. Gravvins, the part giving ample scope for his undoubted ability. He was strongly supported by his partner, Mr. H. Martin Lewis, as Mr. Gripps, whose dry humour was an effective contrast. Mr. W. C. T. Paternoster was capital as Quibb, the piano-tuner, whose song, "Dancing Time," runs through the piece. Mr. J. Stanley Williams did well as James Paradem, the lover of Marylin; and a new recruit to the company, Mr. Philip Paskin, showed great promise in doubling two small parts. The success of the piece owed much to Mr. A. H. Gibbons, the musical director, with an excellent orchestra led by Mr. Horace Teague.

HEMEL HEMPSTEAD OPERATIC SOCIETY.

The members of the newly formed Hemel Hempstead Amateur Operatic Society made their debut at St. Mary's Hall on Friday, the 1st, when they gave the first of three performances of "The Mikado." Without reaching great heights, the performance was, on the whole, most creditable, and the members and the producer, Mrs. M. Lansley, are to be congratulated on the large measure of success which attended their initial effort. The limitation of stage space was an obvious drawback, but one could not help but admire the skilful way the performers manœuvred to overcome this difficulty. All the principals did well. An outstanding artist was undoubtedly Mr. H. H. Facer as Poo-Bah: his elocution was fine, and he sang well. Mr. J. Andrews made an excellent Mikado, being particularly successful in his solo work. Mr. D. Cranswick, as Ko-Ko, was a little lacking in assurance at the start, but improved as the play proceeded, and finished up a great success. Nanki Poo was portrayed with fine effect by Mr. H. W. Boddington: his duet with Yum-Yum was one of the hits of the evening. Mr. F. J. Cottell, of the L.M. and S. Operatic Society, played Pish Tush with that natural ease which only comes with experience. Marian C. Lucas was a captivating Yum-Yum, singing and acting with much charm. She was well supported by Desire Routledge and Minnie Card as Pitti Sing and Peep-Bo. Edith Clarke introduced plenty of dramatic power into her portrayal of Katisha and acquitted herself well as a vocalist. The chorus did extremely well, singing with vivacity, strength, and good tone

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(5) "WHEN THE GOLD TURNS TO GREY"

(6) "SAN FRANCISCO"
(7) "A N'EGG, SOME N'HAM, & A N'ONION"
(8) "CLOSE IN MY ARMS"
(9) "BOUQUET"
(10) "END OF THE ROAD"
(11) "THE KING ISN'T KING ANY MORE"
(12) "WHAT A LIFE"
&
MANY OTHERS
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&
MANY OTHERS
19

FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton. The D'Oyly Carte Opera Company are paying a welcome return visit here, and on Monday the ever-popular opera, "The Mikado," was staged. During the week the following were performed: "The Yeomen of the Guard," "The Gondoliers," "Iolanthe," and "Patience."

ROYAL HIPPODROME.—M. D., Mr. George Dobler; Mus. D., Mr. Robert Stoll. The attraction here is provided by Mr. Joe O'Gorman and his Irish players, with a new version of the revue, "Irish and Proud of It," in seven scenes. The company includes Mr. Joe O'Gorman, Mr. Philip Becker, Miss Monica Daly, The Kilty Lassies, Dave O'Toole, Six Connemara Colleens, etc.

EMPIRE THEATRE.—G. M., Mr. Gerald Morrison; Mus. D., Mr. J. C. Evans. Under the management of Mr. Morrison, this old-established theatre appears to have taken on a new lease of life. This week a capital attraction is submitted in the revue, entitled "Blazes," the chief fun makers being the Brothers Walsh, who certainly keep large audiences highly amused.

GAIETY THEATRE.—G. M., Mr. John Quinn. Vaudeville revue by the Six Romps' Revuette, who appear to advantage in their vocal and comedy act.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham. The Co-Optimists indulged a large Bank Holiday audience, and gave a merry and clever entertainment. Melville Gideon sang and played delightfully. Stanley Holloway in more serious efforts showed the possession of a distinctive style. Doris Bentley gave in charming style "Little Brown Owl," and Gilbert Child's number, "Britain for the British," was warmly received. Educational drama, an amusing skit, and other humorous items, made for a merry evening. Cicely James pleased immensely by her versatility, and Polly Ward showed how engaging she can be. Then, Anita Elson adds graceful dancing to her accomplishments, in which she is joined by Austin Melford, another all-round entertainer. Gilbert Childs is a bag full of humour, and Wolseley Charles, and, of course, the leader, Davy Burnaby, gave their quota also.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth. "Bluebeard's Eighth Wife" provides entertaining fare. Mr. Denis J. Hogan is a brisk, masculine and determined American of many dollars, who finds in his new spouse a cleverer woman than he thought. Miss Honor Byrne, as the witty and experienced lady, gives an able interpretation. Mr. Cyril Grier is a polished, impecunious marquis anxious for the disposal of his daughter; Miss Ella Gwynne makes of the discarded fiancée a properly supercilious creature; and Mr. Chas. S. Poulton is just the type of Continental detective one expects. The susceptible Count falls to the lot of Mr. Basil Radford, who affords an amusing study of Monna's convenient friend. Mr. Guy Routh, Mr. Herbert Wyse, Mr. Fitz-Allan Parker, and Miss Billie Joyes (Lucienne) are also excellent in other parts.

REPERTORY.—P., Mr. Barry V. Jackson; B. M., Mr. Bache Matthews; Mus. D., Mr. Harold Mills. "The Romantic Young Lady," translated from the Spanish by Harley and Helen Granville Barker, is revived at this house with some notable changes in the cast. Valerie Taylor is the Rosario and Edgar Norfolk the Apparition. The comedy has a witty flavour, which is admirably presented in the translation. Edgar Norfolk is master of a quizzical manner, in perfect tune with the worldly philosophy of the gush novelist, who falls a victim to the sentimental passion. It is a distinguished performance. The engaging wilfulness of Rosario, her soulful yearnings and amusing struggles to extricate herself from the consequences of an overventuresome quest of romance, are skilfully rendered by Valerie Taylor. The comedy is enriched by the admirable humour of Isabel Thornton, whose human picture of the elderly maid irradiates the story. As the sapient Dowager, Madge Trenchard makes her points naturally.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane. "Star Shells," described as a concoction of pure fun, is a musical revue of some merit presented by Mr. Arthur Bradford. Bert Norman leads in the comedy side, and makes a pleasing debut with his breezy style before a local audience. He has the happy faculty of transferring his merriment to the audience. Edna Payne, as a character comedienne, combines considerable felicity on the violin, but appeals chiefly by her ability in the former role. Yvette York adds piquancy to the show, a feature of which is the clever performance of the High Steppers, a dancing troupe. Among those who render able support are Desmond Kelvin, Albert Copeland, Rita Hawke, Ray Vasle, Sid Bernard, and Alfred Bransworth. Zoe Vere danced lightly, and Sid Bernard sang acceptably, while Ray Vasle also caught the eye for some effective work in an eminently suitable holiday show. The comedy band was one of the funniest things in the programme.

BORDESLEY PALACE.—P., Moss Empires' Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—Mr. Frank H. Fortescue's repertory company are giving George R. Sims' popular play, "Two Little Vagabonds," for the holiday week. It provided an entertainment which obviously gripped the audience on Monday, thanks to the acting of Miss Esme Lewis, Mr. R. Gill McLeay, and Mr. Harry Lionel, with the assistance of Miss Peggy Taber, and the Misses Gladys Brittain and Jessie Jones. Messrs. Billy Carr, Chas. Parker, J. W. Wilkinson and E. W. Bretton also appeared in support, the latter taking the rôle of John Scarth. The two last-mentioned ladies took the title roles, and Miss Lewis played Marion Thornton, Miss Taber appearing as Barbara Scarth.

GRAND.—P., Moss Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. C. E. Phillips; Mus. D., Mr. Gilbert Smith.—"The Vanity Box" makes a quick return, and shows every sign of another successful visit. Joe Hayman's book provides a number of droll situations and much witty comedy. Those two popular artistes, Will Hay and Mona Vivian, are the principals, and while the latter displays all her wonted vivacity, Mr. Hay proves a breezy comedian. Miss Vivian dances and sings with effect. Stephen Adeson plays with his usual convincing manner, and Bert Platt renders good support, while James Plant occupies a prominent place also. Amongst others deserving of note are Alice Watts, always a favourite; the Lawrence Tiller Variety Girls, who supply some smart ensembles; and the Mostyn Four, who sing well.

EMPIRE.—P., Moss Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Talbot O'Farrell, after a long absence, found a great welcome here. He was in capital voice, and as a raconteur his stories possessed much point. Ella Shields, the clever male impersonator, gives an entertaining selection, which includes a rollicking Irish number. Clever comedy is supplied by Lily Morris; she obtains some droll effects, and also evinces several individual traits. Wilson Hallett gave his interesting child studies, which evoked repeated outbursts of laughter. Then there are Charles and Irene Vestey, in their bag-punching act; Hugo Darty and Partner in a tumbling turn; and Larry Kemble, with his bike and a ladder, in an intensely amusing performance.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. H. Henderson, Mus. Bac.—Mr. Gulliver's London Vaudeville Theatre production, "The Looking Glass," is a real revue, in which the staging is unique. Harry Welsh is a very popular comedian. There are two vocalists of outstanding merit—Dorothy Rosevere, a delightful artiste, and Eric Woodburn, whose selections gave much pleasure. Joyce and Shields' quick-step exhibition is done with remarkable precision. Of a contrasting type of dancing is that of Lilian Payne, and Reg. Graham furnishes a capital example, which was warmly applauded. Gertie Kendal and Reg. Powell appear in support.

CARDIFF.

NEW THEATRE.—M.D., Mr. Robt. Redford.—"Romance" pays a welcome return visit this week, being presented by Murray King and Clark. Miss May Fairclough creates a great impression as La Cavalini, an equally favourable result being gained by Mr. David Day in a strong interpretation of the young rector. Mr. Philip D. Williams as Van Tuyl, the banker, is also an excellent representative, all other characters being well played.

EMPIRE.—A.M., Mr. C. T. Hutchinson.—Harry Day's revue, "Records," has done good business here this week. A chief attraction is the popular comedian, George Clark. As a carate, dancing instructor, and other parts Mr. Clark positively excels himself. Kitty Emson is another big feature in the show, and as leading lady she would be difficult to improve upon with her skilful dancing. Another talented artist is Phyllis Heryet, who does exceptionally well with her singing and dancing. Adrian Burgon is an accomplished actor and vocalist, and is seen in a couple of good numbers with Miss Emson. Frank Major, Ronald Brandon, Eva Barnes' Tiny Mite, and the Syncopated Six are all responsible for excellent work.

DOUGLAS, I.O.M.

GAIETY THEATRE.—P., the Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Bowell; Mus. D., Mr. James Curwell.—Mr. Will Dalton presents his 1925 vaudeville, "Oceans of Notions," book by Dick Batch, music by James Curwell, produced by George Norton. There are 13 episodes. George Norton is a comedian of resource; he is alert and versatile, and in all his clever work insists that the art of acting is the art of interpreting character. Lynn Wright is a comedian with a sense of drama, and he sings with the flair of the theatre. The audience thoroughly appreciated his Chinese Cameo. Mr. Manson and Miss Annie Rooney were invaluable in their various characterisations. Miss Gladys Watson made a success as the Toy Drum Major. Miss Mary Gibson sings ballads delightfully. The Wavelet Girls were very popular by their graceful dancing. The ballet, A Garden of Dreams, in which Miss Mary Gibson and Girls were supported by Miss Maud Oxford, Miss Dorothy Bolt, and Miss Dorothy Halsall, was a very charming interlude, and Mr. Will Dalton has produced an entertainment which should be as popular this year as was "Oceans of Joy" in Hall Caine Land in the season of 1924.

PALACE.—P., the Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; M. D., Mr. Harry Wood.—Wylie Tate Super Pierrots are the attraction here. The artists are: Beryl Beresford, Violet Kersey, May Clapham, Archie Glen, Bromley Carter, Ellis Vizard, Marie de Petro, and Joan Reval, in new songs, dances, sketches, and interludes.

VILLA MARINA.—P., The Douglas Corporation; G. M., Mr. Noah Moore.—Mr. Weston Drury presents his cabaret show, "Carnival." The cast includes Syd Walker, Darroll Richards, Doris Lee, Dolly Varden, Teddy Brogden, Victor King, "The Jenny Robbins Girls," and Billy Somers at the piano.

PIER PAVILION.—P., Mr. Harold Mylchreest; M., Mr. E. Conolley; A. M., Mr. Arthur Corlett.—The Pavilion Stock Co., under the direction of Mr. Clarence Ibbotson, this week produced Mr. I. H. Darnley's farcical comedy, "Facing the Music." The cast includes Miss Violet Courtney, Miss Kathleen May, Miss Lalla Stanhope, Miss Lawrence Scott, Nevil Warrender, Leslie Buxton, and Clarence Ibbotson. A special feature is made of the augmented orchestra under the control of Mr. E. Conolley.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—"Alf's Button" is drawing large audiences, a clever and well-balanced cast including Bert Randall (Alf), Ambrose Thorne (Bill), Chas. Cliffe, B. Osborne, Kenneth Carlisle, Raymond Lovelle, F. Wyndham Goldie, Gwendoline Hubbard, Marjorie Hughes, H. Scatchard.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The inimitable American black-faced comedian, Frank Tinney, tops the bill here with enormous success, another featured turn being the Gresham Singers. The Two Stavanys, in an act of strength and daring; Martine and Sherry, in a clever staircase dancing act; the Stanley Twins and Mona, Daimler and Eadie, the Three Swifts, and Rich and Ramsay, complete.

OLYMPIA THEATRE.—P.s, Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—Arthur Sinclair and his popular company are here in a triple bill, "Tactics," "Duty," and "Doctor O'Toole," three screamingly funny farces. The principals include Arthur Sinclair, J. A. O'Rourke, Harry Hutchinson, David Morris, Sydney Morgan, Maureen Delany, Maeve Mae Morrogh, and Joyce Chancellor.

QUEEN'S THEATRE.—P.s, Messrs. P. Sayers and P. J. O'Malley; Mus. D., Mr. S. Levenston.—Ted E. Lyons presents the revue, "Lucky Stubbs," to full houses. A clever cast of principals, headed by Austin Lenton, an excellent comedian, keeps the production running merrily.

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter, jun.; Mus. D., Mr. Albert E. Burke.—The Macdona Players opened a three weeks' season of Bernard Shaw's plays on Monday with "Man and Superman." A splendid cast includes Mr. Esmé Percy as John Tanner, Miss Valerie Richards as Ann, and Mr. Arthur Claremont as Roebuck Ramsden. The piece was enthusiastically received by a large audience, and in the course of a speech Mr. Montague L. Wyatt mentioned that the formerly banned play, "Mrs. Warren's Profession," would be produced on the following Monday for the first time publicly in Great Britain. Other plays to be given this week are: "You Never Can Tell," "Pygmalion," "Doctor's Dilemma," "Getting Married," "Arms and the Man," and "Fanny's First Play."

KING'S.—M. D., Mr. A. Stewart Cruikshank; M., Mr. John E. Masterton; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—The great laughing success, "Adam and Eva," pays its first visit. In a good cast special mention must be made of Miss Lilian Rose, the possessor of a beautiful voice, who played the part of Julia King; also of Mr. Francis Roberts as Adam Smith, Miss Renee D'Ugern as Eva, Mr. Hubert Woodword as Horace Pilgrim. Mr. Lionel Gackden as Mr. King, and Miss Leila Russell as Mrs. Bertram.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns.—A variety programme of real merit is presented here. Heading the bill is Miss Hetty King, male impersonator, who is always assured of a welcome. Another fine turn is that of Foster Kershaw, who tells the story of Jack and Jill as a Scotsman, Russian, Irishman, American, etc., might relate it. Van Dock, Italian cartoonist, does amusing work with his easel. Harry Green and Marjorie Fulton get full share of applause for their clever comedy work, as do the Westwoods for their clever cycling tricks.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. James H. Herkes.—"Lucky 13" is the revue here, and as the cast includes the famous laughter-maker "Pimple," there is not a moment's dulness. He is especially droll in the burlesque on "Eat More Fruit." H. V. Cropton sings "The Bandolero" effectively, and others who contribute largely to the success are Jimmie Moville and Dainty Doris Benson (dancers), Maud Granby, Gus Blake, and the Saveloy Banana Band.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullien H. Wilson.—The Macdona Co. are giving a very enjoyable presentation of "Quality Street." The rôles of the Throssel sisters are handled in delightfully natural manner, Miss Edith Hunter being Susan, and Miss Jean Sturrock Phœbe. Mr. Cedric Railton is successful as Valentine Brown, supplying a quiet, reserved study. Charles Seguin is very good as the recruiting sergeant. Worthy supporters include Miss Norah Katzin (Fanny Willoughby), Miss Lilian Lawrence (Miss Willoughby), Mr. Cecil Stock (Ensign Blades), and Mr. Cyril Mann (Waterloo veteran).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. J. H. Tomkinson; Mus. D., Mr. Sam Hague.—The public of Liverpool are high in their praise of the excellent series of plays being given by the Raynor Co., now in their third week here. Such approval is well deserved, for the actors and actresses handle plays of a wholly different character in thoroughly able style; while the staging is quite in keeping with the story told. On Monday evening two crowded audiences enjoyed "The Prince and the Beggar Maid," Walter Howard's gripping work, which seems to have lost none of its attractiveness. Miss Ennis Lawson lent charm to the rôle of Princess Monica; Mr. John Blake played Prince Olaf in very convincing fashion; Prince Hildred found in Mr. T. Renaud Lockwood a capable exponent, and also in the cast were Mr. Gwyn Nicholls (Lieut. Karl), Miss Isla Garnet Vayne (Viola), and Mr. Leslie Beaufort (Prince Michael). Other plays given during the week were "A Place in the Sun," "Nell Gwynne," in the former Miss Lawson being Marjorie Capel.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—The run of "Cæsar's Wife" finished on Monday, and Fredk. Lonsdale's "Aren't We All," preceded by "The New Word," now occupies the stage.

HIPPODROME.—M. D., Mr. Chas. Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Good business is being done here with Thos. F. Convery's "On the Dole," which provokes great amusement despite the fact that it has paid several visits to Merseyside. The principal fun-maker is Albert Burdon. Douglas Wakefield as the dude affords great help, as does Johnnie Kavanagh, who impersonates a "Waac"; while specialities come from Vie Vivienne and Harry Clayton. Others in the cast include Billy Russell, Ada Leon, and Syd Railton.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—The second week of "Clo Clo," the new farcical musical comedy, opened well on Monday evening, when a crowded audience enjoyed themselves in very thorough manner. Much appreciation has been shown of the efforts of Miss Cicely Debenham, A. W. Baskcomb, Billy Leonard, Sidney Fairbrother, Paul England, and Robert Nainby.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—The Wesdennel Productions, Ltd., are presenting a new revue, "Grumbles of 1925," with a cast which includes Neil Nelson, Jose Douelli, Colin Denby, Hale Sisters, Tom Donaldson, Jack Sutton, Paul Rochefort, Poppy Stanley, George Clarkson, Alex. George, and Dave Westwood; while the Five Jocks provide specialities.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Heading the bill here is Gus Harris, the Jewish comedian, who is as diverting as ever. Hilda Ray and her Nine Wonder Girls earn rounds of applause, and others who appear include Tom E. Dean (comedian), Lloyd and Montrose, Dolly Ross, Leo Sax and Partner, Farlane and Mac, and Andy and Irving.

YORK.

ROYAL.—L. and M., Mr. Percy Hutchison; A. M., Mr. Follett Penwell.—For the concluding week the Lena Ashwell Players presented Wycherley's "The Country Wife" on Monday, before a large audience, who thoroughly enjoyed it. Esmé Church was again to the fore as Peggy. The part, in the hands of such a versatile artist, stands out prominently. The moodish rôle of Belville was played by Harold Gibson, who left nothing to be desired. Wilfred Fletcher added to his reputation in a genial rôle as Moody, the irate guardian. Weston Fields again showed his power in a character part, and as Harcourt Harold Payton was very effective. Olive Walter as Lucy elicited much uproarious laughter with little effort, and Mercia Cameron as Alithea played well.

MANCHESTER.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M.D., Mr. John Hart; A.M., Mr. W. Roberts-Marshall.—Messrs. Dudley Stuart and Allan Drew are catering for a generous patronage here in staging Ethel M. Dell's adaptation of her novel, "The Way of an Eagle," which, it is explicitly stated, is not merely a stage version of its presentment on the film. All the well-known characters are given "live" embodiments, and the scenes are vivid and adventurous, while the leading interest is spiritedly sustained by Miss Dorothy Pringle as Muriel Roscoe, Mr. Colin Clive as Captain Mick Ratcliffe, and Miss Jean Ballantyne as Olga Ratcliffe.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G.M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A.M., Mr. Arthur Kavados; Mus.D., Mr. P. O'Callagan.—Mr. Jack Taylor's "Encore" revue is delighting holiday audiences here with its constant stream of fun and gorgeous stage spectacles. A fine cast includes such popular performers as Jack Hodges, Billy Rowland, Gaby Revette, and Ivy Proudfoot.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A.M., Mr. R. Sharples; Mus.D., Mr. J. Hartley.—A smart show here this week is "It Pays to Please," which is justifying its title on merit and the featuring of Mr. Tom Gott, Gus Ern, Ethel Hall, and Angus Bamford in the cast.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A.M., Mr. Bert Hearn; Mus.D., Mr. Albert Heyes.—The Broadhead Players reappear here in the popular Irish play, "Conn, the Shaughraun," which makes a big dramatic appeal in the hands of this accomplished combination. The engaging character of Conn is very boldly and humorously presented by Mr. Terry Davies, and there are also excellent renderings of Capt. Molineaux by Mr. Paul Neville, Claire Ffolliott by Miss Ethel Bracewell, Robert Ffolliott by Mr. Philip Valentine, and Corry Kinchella by Mr. Stanley Marsh, all the other characters being strongly and cleverly outlined.

ARDWICK EMPIRE.—M.D., Sir Oswald Stoll; A.M., Mr. G. H. Barrasford; Mus.D., Mr. R. Hardwick.—The popular comedian, Frank E. Franks, is appearing here in the comedy and topical revue, "The Times," which is presented in six highly entertaining "periods." The principal comedian is supported by a powerful cast, among whom Frank O'Brien, Janice Hart, and Jean Boyne have leading parts. Big audiences are delighted with the show.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A.M., Mr. George Steel; Mus.D., Mr. Chas. H. Bayley.—This week the Broadhead Players here are presenting "Moths," the Harold Raynor version, the rendering of which reflects great credit on the company, all of whom do well in their parts. The central rôle of Vere Herbert loses nothing of interest or appeal in the hands of Miss Marie Paxton, to whom Mr. William Brookfield plays sympathetically as Correze, while an excellent rendering of Lord Jura is given by Mr. Edward E. Louis, and Mr. Atholl-Douglas handles the formidale rôle of Zouroff with sufficiently impressive effect. Miss Gladys Ford Howitt adds a bright depiction of Fuschia Leach, and Miss Amy Hardcastle is also successful as the shallow and worldly Lady Dolly Vanderdecken. Mr. Edward Valentine has produced the play well.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—On Monday evening Mr. Julian Wylie opened his season of famous musical comedies, commencing with "Betty." Very charming is Annie Croft in the name-part, and she is well supported by Claude Bailey, Leo Franklyn, Billy Barlow, Florence Hunter, Vesta Sylva, Sybil Francis, Daisy Elliston, Myles Clifton, Albert Digney, Sydney G. Smith, Roy, Emerton, Pat O'Brien, Willie Atom, and Robt. Greig. The piece, which will run nine nights, is well staged, and the orchestra and chorus are under the direction of Mr. Thos. Wrathmall.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—A fine programme here includes Yvette Rugel, miniature prima donna; Fred Barnes, light comedy star; Nora Delaney, comedienne; Sandy Powell, comedian; the O'Gorman Bros., comedians and dancers; Jerry and Ford, in clever act; and Anna Humber presents "Moments of Melody," an enchanting musical and dancing melange, with Victoria Cornetti and Dolly Robin.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham.—There was no doubt about the popularity of "Patricia" (the bright musical comedy for which Denis Machael, Austin Melford, and Arthur Stanley are jointly responsible) with large holiday audiences. Paula York, in the title-rôle, exercised a charm upon the show, with the able assistance of George Worde-Morgan as her vis-à-vis. The private detectives were amusingly played by Edwin Brett and Mabelle George, whilst Henry Lytton, jun., scored a notable success with his part, particularly his exhilarating number, "I'm a Dancing Man."

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. C. Wyndham.—A very remarkable demonstration of "second sight" is given by Princess Wahletka, who both mystifies and entertains. In support capital variety fare was provided by Miss May Henderson, as merry as ever; Coram, the laughter-making ventriloquist; Edward Victor, conjuring and shadowgraphy; George Lee, a smart character vocalist; Miss Tina Paynola, a clever mimic; and the entertaining "Demons" at jugglery.

HIPPODROME.—M. D.s, Messrs. W. Sley and T. Edwards; R. M., Mr. F. Dudman Bromwich.—"Wonders" have certainly been achieved by Mr. Albert de Courville in the lavish revue to which he has given that title. The show has a great asset in its chief comedian, the popular Joe Alexandre, who plays the concertina with great skill, as well as working overtime in the mirth-making part of the performance. Miss Nita Croft is the ideal Irish colleen of song and story; and Walter Bird, George Spray, Alice Waldie, Leslie Crowther, and Hilda Kirby figure prominently in the cast.

SHEFFIELD.

LYCEUM THEATRE.—M.D., Mr. John Hart; G.M., Mr. J. E. B. Beaumont. The Whitsun holiday attraction has been a personal visit of Mr. Basil Gill, in Peter Garland's comedy "The Eternal Spring." All the parts are well played by Messrs. Basil Gill, Wilfred Caithness, Aubrey Mallalieu, Carol Reed, Misses Emmie, Arthur Williams, Violette Morice, and Betty and Renee Rubens.

THEATRE ROYAL.—M.D., Mr. John Hart. Once again Mr. Bromley Challenor is presenting "When Knights were Bold," in which Mr. Jackson Hartley plays the leading part, supported by a well-selected company.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Storey; Mus. D., Mr. Bernard A. Hannah. A good variety bill is presented by the mystifying Resista, who changes her weight at will; Albert Whelm, the popular debonair "Australian," whose fresh songs, stories, and whistling solos are always so much enjoyed; Marie Kendall, the popular comedienne; Billy Rego and the Stoppitt Trio, in a laughable acrobatic act; Lou Radford, Xylophone expert; The Spyras, acrobatic comedians; and Wal Langtry, character comedian.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mrs. William Bingley. Mr. Tom Walls' musical review, "Our Liz," is paying its third visit here, and meeting with its usual success. It is a most amusing entertainment. Chief honours are shared by Renee Reel, a vivacious leading lady, who, as Lizzie Pickles, introduces some good singing and dancing; and Jack Barty, a clever and versatile comedian. Excellent support is given by Leslie Hatton, Charles Paton, George Manton, Frank Adair, Doris Langford, Lerlina Harrington, Fanny Olive, and the "Monte Carlo" Girls. Miss Naomi Rosalie introduces several pleasing violin selections.

At the Coliseum, ABERYSTWYTH, Mr. Hugh Bernard presents (by arrangement with Kenneth Keith) "Anna Christie," with Miss Gladys Gordon as Anna.

A Sims and Shirley melodrama, "Two Little Vagabonds," is being presented by the Denville Players at the ASHTON Theatre Royal. Misses Lottie Kendal and Evelyn Kington are well placed as the two waifs, Wallie and Dick. Admirable impersonations are given by Misses Margaret Hobart as Marion Thornton, Maud E. Grayson as Biddy Mullins, and Maud Carnfield as Barbara Scarth. Mr. Rex Gerrard as George Thornton has a congenial part, and Mr. E. Raymond Wallace takes up a rough, uncouth specimen of humanity as Bill Mullins, the "gaffer," and does it well. As the "Cough-drop" Mr. Bert Atherton finds opportunities for humour, while good work is also done by Messrs. A. Forbes, D. Thompson, H. Astell, and H. Lionel. Empire Hippodrome: For the week Max Erard presents his new London production, "The Menu," in which Zona Vevy, Olive Erard, and 14 Menu Maids, and Maple and May appear to great advantage in dress and clever "specialities" of song and stage novelties.

At His Majesty's, ABERDEEN, Samson, "the strongest man on earth," heads a strong variety bill. At the Tivoli the revue, "Round the Town" fills the bill, with Miss Sybil Marcelle, Matt Morley, and others.

At the New Hippodrome, ACCRINGTON, the Denville Stock Company are presenting "The Sheik and the Woman." The cast includes Mr. Len Lauri as the Sheik, Miss Marjorie Denville as the Woman, Mr. St. George Frere as El Hassad, Mr. Geoffrey Sutherland as the Earl of Kintoul, Mr. Bert Willson as Sir Timothy, Mr. Joe Armstrong as Paul Deering, Mr. Walter Chapman as Mehamet, Mr. Val Gully as Mustapha, Miss Lally Wynne as Lady Sarah, and Miss Nicholls as Armena. At the Princes, "Married Flirts" is the attraction.

At the Theatre Royal, BOURNEMOUTH, "The Farmer's Wife" is achieving great success. The Birmingham Repertory Players' performance in the delightful comedy is a very fine one. The cast is a long one, but reference should be made to Mr. Albert Ward's outstanding work as Farmer Sweetland, and the acting triumph of Mr. Raymond Huntley in the character of Churdles Ash.

At the BOSCOMBE Hippodrome the attraction is the revue, "A Working Girl," presented by Norman Lee, with Ernie Mayne as the star. The clever combination and sparkling comedy in the hands of such a capable cast ensures a capital entertainment. Ernie Mayne contributes some fine characterisation and keeps the house highly amused. Harry Bickley lends excellent support. Elsie Lytton made an attractive waitress and Frank Fox was excellent in dual rôles. There are some splendid musical numbers, and the standard of dancing is a high one.

At the Palace, BURNLEY, the Get-Rich-Quick Productions present "Three Bags Full." The show is in the front rank, and the able company includes Jessica Way, Elsie Roby, Charlie Rich, Charles Congere, and Wal Glinton. Teddy Williams is starring at the Empire in Will Jackson's revue, "Short Stories." He is supported by a strong company, including Peggy Dallas, Jessie Lewis, Goodall and Knox, and Thelma Hamilton. The Graham-Roberts Repertory Co. conclude a 14-weeks season at the Victoria, and present "Tantalising Tommy." A special benefit night is being arranged for Mr. Hamilton and Miss Rutland, whose fine acting has endeared them to Victoria patrons. They leave Burnley for a season at Darlington.

At the Hippodrome, BIRKENHEAD, the vaudeville company includes Ann Codee, Shishtis American Comical Wonderettes, St. Vincent Sisters, Sam Rayne, J. H. Scotland, Les Seans, Frank Napier, and the Kenna Brothers. At the Argyle the B.B. Productions present "What's Yours?" featuring Bert Bendon, Lucan, and McShane, Dorothy Langley, John F. Traynor, I. Shiel Anderson, the Ritchie Girls, Charles Mavin, Babs and Mary and beauty chorus.

The Whitsuntide attraction at the Palace, BLACKBURN, is the revue, "Wet and Dry," presented by Harry Newbold. "Chocolate Drops" is at the Theatre Royal, the cast including Clarke and Roberts, Lewis and Jerome, and Miss Lily Bells. The Reginald Brown Repertoire Co. is in its second week at the Prince's, the attraction being "Darby and Joan," with Mr. Brown himself as "Darby" and Miss Lizzie Palmer as "Ruth."

At the Grand Pavilion, BRIDLINGTON, Dave Davis and his Swanee Minstrels are the great attraction in their talented programmes of vocalism, comedy, and burlesque. The artists include Dave Davis, Norman Savage, James Mahon, Wally Dearden, Eddie Watson, Jim Wheeligan, Lew Openshaw, Fred Phillips, and Ted McAdam. Pictures include "It is the Law" and "A Man from Glengarry." At the Spa Opera House Leonard Laurence and his company are drawing big houses to see "The Fake," by Frederic Lonsdale, the principal characters being cleverly played by Miss Dorothy West-Symes and T. W. Dunscombe. Herman Darewski and his famous band are drawing crowds to the Glass Dome. The vocalists are Miss Rose de Rayon (soprano) and Mr. Fred Yule (baritone).

At the Prince's Theatre, BRADFORD, Mr. Henry Baynton and his company are appearing in a round of plays, "The Melting Pot" being staged on Monday and Tuesday; "The Walls of Jericho" on Wednesday and Thursday; and "Captain Drew on Leave" and "Waterloo" on Friday and to-day. At the Alhambra, Mr. Albert de Courville's revue, "Love and Kisses" is being played, Charlie Field and Miss Dorothy Lena playing the principal parts. A variety show is at the Palace, the company comprising Scotch Kelly, Lewis Davenport, Benedetti Bros., Dorothy Colston, Peggy Rose and Harry Budd, Arthur Pond, and Rex Davis.

At CANNOCK Hippodrome some very pleasing performances have been given by Jack Hughes, an excellent vocalist; Eddie Noble, a merry-and-bright comedian; Midge Wood, a good male impersonator; Dorothy Charlton, Syd Raye, Syd Royce, and the proprietor, Leslie Conway, who suggested new methods of handling a hat and stick.

At the New Theatre, CAMBRIDGE, Charles Macdona presents "Saint Joan," with Miss Dorothy Holmes-Gore as Saint Joan.

At Her Majesty's Theatre, CARLISLE, Mr. Alfred Denville's stock company again holds the stage this week with the naval drama, "The Coastguard's Daughter." Mr. Terence Maxwell plays the lead, his interpretation of a breezy sailor having just the right touch. His colleague, played by Mr. Theo. Hook, gives a neat touch of comedy to the piece, whilst Mr. Dawson as the villain gives an impressive performance. Mr. Fred Lloyd as the court-martial judge and Mr. Wm. Gilbert as the coastguard complete the male parts. The heroine, played by Miss Maud Lambert, is an emotional, well-acted part, and Miss Kathleen Nutall, as the villain's wife, and Miss Jacqueline Biron also play well. At the Palace is Miss Florrie Forde with her excellent revue, "Here's to You." Her cheery personality and popular songs gain the usual warm applause, and she brings a new element into her acting in the role of Bella Donna, a drug-taking wreck, and as a Darby who is still in love with his Joan, both being very enjoyable.

At the Royal Hippodrome, DOVER, Harry Lees is presenting a new and novel jumble of jollities in his successful revue, "Gossips and Grumbles." The revue includes some of the smartest of sketches, notably the "motor-car and races" scene, and the "methods of a cat burglar" act, the comedy element being well handled by Mark Denison, the popular Scotch comedian. His partners, the Brothers Fordyce and Will Adams, give him very effective support, as well as May Adamis with her pleasing soubrette work. The vocalism is excellent, particularly so in the fine baritone singing of Walker Kinniburgh and Daisy Ronald. Jessie Anderson, with Phil Fordyce, also features with success, and the Sisters Evelyn are pleasing in their vocal and dance specialities. The dances of the Waverley Girls are remarkably clever. At the King's Hall (pictures) the Ashley Sisters (Hylda and Olive) are presenting their attractive musical act.

"Puzzles of 1925" is at SWINDON. It is conspicuous for originality and tunefulness; and it is being well received. Miss Zoe Corner gives the comedy element an enviable daintiness, and the comedian, Alan Russell, is excellent. Zaza and Zoza are funny in a tumbling act, and Bert Weston causes roars of laughter in a good tipsy song and patter. An excellent jazz band and a troupe of delightful dancers add to a brilliant show.

(For other Provincial News see page 16.)

MISS EVELYN LAYE says:

"Every night I give five or ten minutes to smoothing Pond's Cold Cream over my face, neck and hands."

Guard your beauty by a daily use of Pond's two Creams

EVERY night before you retire to rest, smooth *Pond's Cold Cream* on your face, neck and hands, wiping it off after a few moments with a soft towel. You will find it will bring out all the impurities from deep

THEATRICAL GOSSIP.

"Hay Fever" at the Ambassadors'—Theatrical Sports Challenge—John Galsworthy's New Play.

Memorial to Sir Henry Irving.

It is proposed to erect a memorial tablet to Sir Henry Irving at his Somersetshire birthplace in the village of Keinton Mandeville, near Glastonbury. Sir John Martin-Harvey, who served for fifteen years under Irving at the Lyceum, is the moving spirit in this project, and Sir George Frampton, R.A., the eminent sculptor, has designed a tablet which Mr. Wilkins, the owner of "Irving House," kindly allows to be set up. The total cost of this memorial, including all expenses of erection, etc., is estimated not to exceed £45.

Sir John Martin-Harvey suggests that one half of the small sum required should be raised by private subscription among well-known inhabitants of the shire, and the remaining moiety subscribed by leading representatives of the profession which the genius and character of Sir Henry Irving so greatly and so long adorned. Subscriptions may be sent to Mr. R. N. Green-Armytage, at the Royal Literary and Scientific Institute, Bath or to Sir John Martin-Harvey, c/o the Garrick Club, W.C.

Sir John Martin-Harvey asks us to "bring the matter to the attention of the many who, I am sure, would like to show their respect for the memory of our old and great chief by contributing a small sum—it does not matter how small—to the proposed memorial." Among those who have already contributed are Lady Wyndham, Mr. Fred Terry, Sir Arthur Pinero, Lord Tennyson, Lady Alexander, and Sir Johnston Forbes-Robertson.

"Hay Fever."

On Monday next, at the Ambassadors Theatre, Mr. Alban B. Limpus will present a new comedy "Hay Fever," by Noel Coward, who will produce the play. Following is the full cast:—

Judeth Bliss	Marie Tempest
David Bliss	Graham Browne
Sorel Bliss	Helen Spencer
Simon Bliss	Robert Andrews
Myra Arundel	Hilda Moore
Richard Greatham	Athole Stewart
Jackie Coryon	Ann Trevor
Sandy Tryell	Patrick Susands
Clara	Minnie Rayner

The scene takes place in the hall of the Bliss's house at Cookham.

Grand Theatre, Croydon.

Lydia Kyasht and her Russian Ballet at the Grand Theatre, Croydon, this week are attracting large audiences. Madame Kyasht's delightful dancing is greatly admired and she is loudly acclaimed.

The ballets include: Papillon Gipsy Scene, Pagliacci Russian Wedding Festival, Dryades, Turkish Patrol, and The Phœnix. Admirable support is rendered by the Russian Balalaika Orchestra, and vocal items are given by Madame Kyasht's Ensemble Singers.

Theatrical Garden Party.

Numerous attractions are now being arranged for the 28th annual Theatrical Garden Party, which will take place at the Royal Hospital Gardens, Chelsea, on June 30, in aid of the Actors' Orphanage. The occasion this year promises to be exceptionally brilliant. All the leading actors and actresses, and many distinguished society folk will be present, and nearly all of them will be actively concerned with the running of the side shows.

Lady Diana Cooper, assisted by a number of stage celebrities as waitresses, will be in charge of a tea tent. Miss Hilda Bayley will supervise a "cross-word" competition"; Miss Phyllis Broughton will be O.C. "hat trimming"; Miss Edyth Goodall, "lucky Dutch bulbs"; Mr. Ralph Lynn, "crazy balloons"; and Mr. Aubrey Smith, a variety of games. The whole of the "Punch Bowl" company from the Duke of York's Theatre will present a "mixture," and Mr. Andre Charlot's company will also provide shows. Many other attractions are in course of arrangement. Every holder of an admission ticket will stand a chance of winning ten pounds in a "mystery ballot."

New Theatre in Limerick.

A new theatre will shortly be built on the site of the old Royal in Limerick, to be controlled by Mr. M. W. Stanley. The building is being eagerly looked forward to by the old playgoers of this historic City of the Treaty.

Everyman's Double Bill.

On Monday, at the Everyman Theatre, Mr. Norman McDermott will revive Eugene O'Neill's play, "Diff'rent." The cast will include Jean Cadell, Fred O'Donovan, Roger Livesy, Margaret Carter, Leslie Banks, Aida Jenoure, and George Merritt. The piece will be followed by "The Long Voyage Home," a play in one act by the same author. This will be interpreted by George Merritt, Alexander Field, Margaret Carter, Leslie Banks, Fred O'Donovan, Harold Scott, Roger Livesy, Gwendolen Hill, and Dorothy Hope.

THEATRICAL GARDEN PARTY
TUESDAY, JUNE 30th, 1925.
TICKETS - 3/- EACH.
On Sale at "THE ERA" Office.

Sir Barry Jackson.

It was good to notice in the Birthday Honours' list the name of Barry Jackson, of the Birmingham Repertory Theatre, who becomes a knight. Sir Barry initiated the Birmingham Repertory Theatre movement with Mr. John Drinkwater in 1907, when the venture was called "The Pilgrim Players." The theatre was actually built in 1913, and Sir Barry was the designer, producer, and occasionally the dramatist. The public have him to thank for bringing to London "The Farmer's Wife," Eden Philpotts' delightful comedy which is having such a phenomenal run at the Court Theatre.

"Tell Me More."

The advance bookings for "Tell Me More," which promises to be one of the most successful productions yet seen at the Winter Garden Theatre, extend well into July, and the theatre is practically sold out for July 10 and 11, the Eton and Harrow days. A £20,000 deal has been effected with the libraries, over a period of three months.

Matinee of New Plays.

A matinee has been organised to take place at the Court Theatre on Monday, June 15, at 2.15 p.m., in aid of the City of London Maternity Hospital. Four new one-act plays will be given: "The Colonel," by Harry Wall, produced by H. A. Saintsbury; "The Happy Hangman," by Harold Brighouse, produced by Robert Atkins; "The Hero," by Bertha N. Graham, produced by Ben Webster; "Nerves," by Ann Stephenson, produced by Helen Haye. Many well-known actors and actresses, including Miss Sybil Thorndike, will appear.

Theatrical Sports Challenge.

Mr. Hayden Coffin, who is an expert on the ordinary bicycle, in addition to the demonstration he will give at the Theatrical Sports at Stamford Bridge on August 23, wishes to challenge any member of the profession to a slow race of 100 yards on an ordinary bicycle, wheel diameter to be not less than 50 inches. Information with regard to this and other events can be obtained from the Hon. Secretary, Mr. Sidney A. Hogg, 29-31, Portugal Street, W.C. 2.

Royalty Theatre.

Miss Gertrude Elliott has transferred "Dancing Mothers" to the Royalty Theatre where all seats—including pit and amphitheatre—may be booked weeks in advance without any increase in the prices of admission. The 100th performance will be given next Wednesday. Mr. William Mollison now plays the part of Gerald Naughton.

John Galsworthy's New Play.

"Spring Cleaning" will shortly be transferred from the St. Martin's to another theatre, to make way for a new drama by John Galsworthy, entitled "The Show." The immediate production is imperative, because both Mr. Galsworthy and Basil Dean are leaving England early in the autumn. The company will include Hermione Baddeley, Elissa Landi, Eileen Sharp, Leslie Banks, Haidee Wright, and Robert Harris.

On Mr. Basil Dean's return from America in the late autumn he will produce, for Reandean, Noel Coward's play, "Easy Virtue." Later on, Reandean will stage the great success of the Theatre Guild of America, "They Knew What They Wanted," by Sidney Howard, the leading part in which will be played either by Miss Pauline Lord or Miss Olga Lindo.

"Make Your Fortune."

The following is the cast of "Make Your Fortune," a play in Three Acts, by Elizabeth Rae, to be presented by Philip Ridgeway at Barnes Theatre this evening at 8.15:—

Dick Wyatt	Antony Holles
Mary Wyatt	Marie Royter
Agatha Sutton	Nancye Kenyon
Jim Treherne	Atholl Fleming
Franklyn Bates	H. B. Meade
Ann	Dorothy Peters
Richards	Phyllis Manners
Humphrey Wyatt	Dan F. Roe
Mrs. Bates	Mary Lincoln
Maggie	Irene Barnett
Mr. Lyster	Cecil G. Calvert
Williams	Bernard Glasson
Wilson	Claude Green
Man from Lewis	R. B. Ranson
Florence	Nancy Burt
Lady Chevening	Gertrude Sterroll

Lyceum Opera Season.

The following operas will be played by the Carl Rosa Opera Co. at the Lyceum Theatre during next week:—Monday, "Tannhauser"; Tuesday, "Carmen"; Wednesday, "Samson and Delilah"; Thursday, "Faust" (with ballet); Friday, "Cavalleria Rusticana" and "I Pagliacci"; Saturday (matinee), "Madam Butterfly"; (evening) "Aida."

BIRTHDAYS OF THE WEEK.
Many Happy Returns to—

Sir Landon Ronald, Sun., June 7.
G. Bowman, Sunday, June 7.
Keble Howard, Monday, June 8.
E. Erskine, Wednesday, June 10.
Olga Kate Verno, Thur., June 11.
Violet Vanburgh, Thurs., June 11.
Dolly Elsworthy, Thurs., June 11.
Dr. Walford Bodie, Thur., June 11.
Julia Neilson, Friday, June 12.
Bob Leonard, Friday, June 12.
T. Motrams, Friday, June 12.
Tom Stuart, Friday, June 12.
Adam Tomlinson, Friday, June 12.
Ethel Haydon, Saturday, June 13.

Co-Optimists' 4th Anniversary.

On Monday the Co-Optimists will pay their first visit to the London area since they left the Palace in February last, and will be seen at the Hippodrome, Golders Green, for one week, to be followed by a week at Wimbledon, where, on Friday, June 19, the company will celebrate their 4th anniversary. The negotiations for their visit to America later in the year have fallen through, and consequently their next season at His Majesty's Theatre will be longer than was anticipated.

"The Tyrant's" Century.

On Friday evening "The Tyrant" will reach its one hundredth performance at the New Theatre. With Matheson Lang as Cesare Borgia and Isobel Elsom as Monna Lea, this romantice drama of the Italian Renaissance continues to draw good audiences in spite of the summer weather.

MIDDLESEX HOSPITALS GALA NIGHT.

"Capers," at the Cosmo.

Mr. George Grossmith and his friends from the Palace Theatre were in a merry mood on Wednesday night, when they went to the Cosmo Club to brighten a gala in aid of the Middlesex Hospital. Soon after midnight Mr. Grossmith took the floor and opened the proceedings with a characteristic speech, in which he said:—

"It is now two years since the Governors of the Middlesex Hospital did me the honour to elect me a member of that august body—and immediately the Hospital began to fall down.

"You all know the old building. It is part of essential London, and its mission is to bring brightness into the lives of others.

"Now the Middlesex Hospital wants £500,000—a trifling sum. It has already got £100,000. It's up to you in this room to find the balance! A boy friend of mine—none of you know him here, his name is Joe Coyne—is going to help you to find that by selling a few antiques with the help of Vera Pearce, 'the cart-wheel queen'."

The "antiques" consisted of champagne, liqueurs, cigars, and cigarettes, which changed hands very rapidly at wonderful prices, coming back for re-sale several times. Finally a member of the Cosmo Club had a happy thought. She offered a cheque for £5 for the Middlesex on condition that the band should play a dance, and everyone who danced should pay £1 for the privilege. The band struck up "Tea for Two," and the floor filled at once. Members of the "No, No, Nanette" company sang with delightful abandon the popular songs from the play, and Joe Coyne collected handfuls of pound notes from the dancers. Mr. J. Douglas Lyle, secretary of the club, announced that the auction and dance had produced nearly £150, and that Mr. Jack May and the directors were giving all the proceeds of the evening to the Middlesex Hospital. Sir Edward Penton and Mr. R. C. Davis, two of the Governors of the Hospital, were present, and warmly thanked all who had helped.

NOTES BY THE CALL BOY.

It is with the deepest regret that I hear of the passing of my old friend J. B. Mulholland. But why do all the daily papers persist in calling him "The Pioneer of the Suburban Theatre"? The Grand Theatre, Islington, had been open some years, and run by touring companies, before "Mul" quitted Nottingham for Camberwell. Many a chat have I had with him in the long bar at the old Grand at Hyson Green, in the days—or, rather, nights—when one used to look forward to a drink and a talk after the show. "Mul" was a splendid example of the power of personal management, and, although he had not acted for many years, his sympathies were always with those behind the curtain.

"Billy Deveraux" has finished his new Henry the Eighth play for Mr. and Mrs. Fred Terry, so that our country cousins may soon expect another beautiful production by that great producer. It is to be hoped that Mr. Terry will *not* grow a real beard for the much-married Henry, although it would be a blessing to his press agent.

Miss Hilda Bayley has been confined to her flat by the orders of a throat specialist for the last fortnight with an affection of the thyroid gland. Here's wishing speedy recovery to the clever little lady.

A new one-act play, "The Colonel," by Harry Wall, the author of "Havoc," is to be played at a matinee at the Court on June 15. It will be produced by H. A. Saintsbury.

The Lancashire play, "Clogs to Clogs," originally produced at the Everyman, goes on tour, starting August Bank Holiday, under the direction of William H. Dewhurst.

It was curious to see, at the Cricklewood Studio, Mr. Matheson Lang playing in "The Secret Kingdom" on one part of the "floor," whilst a few yards away, on another part, his leading lady, Miss Isabel Elsom, was playing in Fred Paul's production of "The Witness."

By the way, I was almost fascinated by the strong resemblance of Fred Paul to the late William Terriss. His walk, appearance, and manner, with a kind word for super or star, were wonderfully like dear old Breezy Bill.

Congratulation to Alec Fraser, who, after years of hard work in the provinces, has scored so heavily in his first original part at Daly's. Those years in country do count when the time and opportunity comes.

I hope that Bobby Courtneidge's third and last new play (for the present) he is trying out at Manchester, "Ring o' Bells," by Neil Lyons, will prove a worthy successor to "The Sport of Kings," which finishes its long run at the Savoy to-night.

With four music halls playing stock drama, and another large group of halls going over to "once nightly" with touring companies, the success of the Barnes and Kew theatres, it looks as if there is a chance for the suburban theatre to come into its own again.

"The Signal," which hardly had a fair chance at the Strand, begins a long tour next Monday at the Lyceum, Sheffield, with Humberston Wright in his original part.

PETER.

GODFREY TEARLE AS HAMLET.

"THE RIVER"

At the St. James's.

Play, in Three Acts, by Patrick Hastings. Presented by Thos. C. Dagnall at the St. James's Theatre on Tuesday, June 2, 1925.

Digby Grant	Eric Stanley
Snowball	E. Moses
William	Clifford Mollison
Silvera	William Hallman
John Carew	Leslie Faber
Mrs. Francis	Helen Ferrers
Anthony Walford	Owen Nares
Mary	Jessie Winter
Theodore Messell	Lewin Mannering
Servant	J. Yorke
Cecil Graham	Ewart Scott
Soldier	David Hawthorne
Doctor	Cecil Fowler
Sergeant	Henry Hoare

Africa has been the happy hunting ground for dramatists of late, and now we have Sir Patrick Hastings, who has already made a success in two fields, starting a third as a big theatrical game-hunter. "The River" is a first-rate melodrama, and it looks as if Sir Patrick has brought down a good specimen at the first shot. True, he started with excellent equipment, a strong situation, some well-known stock characters, and a pair of double-barrelled guns in the shape of two heroes and two villains!

One imagines that the play was written as a relaxation from the cold logic of the law. It must have been pleasant for a lawyer to have brought the three principal characters together in a remote spot in West Africa and not to have worried about the long arm of coincidence. Why should we worry, either, for "The River" is a frank melodrama, and the business of a melodramatist to bring out likely people into position.

John Carew is the strong, silent man in the case. He has a secret, of course, although this has been discovered by his friend, Grant. Five years before he had shot the man who was reputed to be his wife's lover, and his life had been saved in the court of law by the wife's confession of guilt, although she was really innocent all the time.

He had been let off with two years' imprisonment, and for three years had been known on the West Coast as a reckless adventurer. Twice he had tried to find a certain diamond field which was said to exist up an almost inaccessible river, and the third attempt he was about to make was thought to mean certain death. As he is about to start his black engineer is killed in an accident on his broken down launch, the only vessel within two hundred miles. This is an opening for Anthony Walford, who arrives as an adoring follower of Carew's wife, Mary. Why Mary has come out is not quite clear, for she believes that her husband is dead; nor does she meet him at the opening of the play, for Carew (this is not his real name) and Walford go off to their great adventure unaware of each other's relationship to her.

Nor do they find out for a year. Then they have found the diamonds and are anxious to get back to the coast, when a Portuguese half-breed in charge of the natives appears in his real colours. First he arranges for Walford to break his leg, then gets control of the firearms, and finally presents his ultimatum, a half share in the diamonds. The dilemma is a real one. Walford begs Carew to escape and try and make his way back so that Mary may have the benefit of the fortune they have made, and the latter goes when he realises that this is the only chance of saving both their lives. For he will act as a decoy and draw off the natives, and Walford will have a sporting chance of getting back with the help of the one faithful black.

In a month Carew arrives at the nearest post, sends a note and the diamonds to Mary and disappears. Two months later ugly rumours have been started by the other villain of the piece, and a warrant is out for his arrest. He is accused of murdering Walford, and when things look blackest Walford himself appears, and very gracefully and charmingly leaves Mary (who has also come up country) to her husband.

It was all very stirring, as long as one did not worry about the psychology of the characters. Too many questions must not be asked in this sort of play, but the husband's feelings for his wife seemed to be unusually mystifying. There seemed to be a sudden change in the second act, when he accepts his friend's story of his wife's innocence without a murmur, and yet had spent five years of misery because he believed her to be guilty of unfaithfulness. Then, too, that river which had always been regarded as inaccessible seemed to be easily within reach, for Carew gets there and back on foot in two months, and Walford manages to return with a broken leg in three!

The play is well acted by a distinguished cast. Mr. Leslie Faber is excellent as Carew, for he gives a fine sensitive quality to the character. Mr. Owen Nares as Walford plays with a boyish and delightful impetuousness in the first act, and he was very good as the self-sacrificing hero at the end.

Miss Jessie Winter does all that was possible with the unsatisfactory part of the wife, and the cadences of her speaking voice are always a pleasure to hear. The great success of the play, however, is Mr. Clifford Mollison, who appears as a Cockney servant in the expedition. He certainly has the best part, for the characterisation is good, and he makes a charming, humorous, and human figure of a well-known

(Continued at foot of next column.)

DEATH OF J. B. MULHOLLAND.

An Appreciation by One Who Knew Him.

It is with deep regret that we learn of the death of Mr. J. B. Mulholland, the owner of the King's Theatre, Hammersmith, and the Wimbledon Theatre.

Mr. Mulholland, who had not been well for some time, went on a health trip to Switzerland. On his return a few days ago he suddenly grew worse. Acting on medical advice he went into a nursing home, and he died on Tuesday night following an operation for appendicitis. His funeral took place yesterday (Friday) at Putney.

Sixty-six years of age, Mr. Mulholland had a most eventful life. A touring manager after a period as an actor, he obtained an appointment as manager of a theatre in Nottingham. Later he came to London, and became one of the pioneers of the suburban-theatre movement. He built the Metropole at Camberwell, and so successful was the venture that within six years no fewer than 14 other suburban theatres came into existence.

But just as they came, so most of them changed their character, going over either to variety or to the cinema. The chief of the survivors are the King's Theatre, Hammersmith, which he built in 1902, and the Wimbledon Theatre, erected a few years later.

Mr. Mulholland was a man with a strong personality—a man with iron convictions; he was an Irishman—but he knew just what he wanted, and made sure of getting it. Though in his business exacting, he was one of the most lovable of men.

He lived only for his theatres and for the profession as a whole; he has died after fulfilling his one great objective—he has proved that a suburban theatre can be made to pay providing good plays are given.

He had the Irish national characteristic—a sense of humour, which he always put to good use in the pantomimes he produced every Christmas.

His one idea was that pantomimes should be constructed purely to amuse children; if that were done, he believed, they would also amuse adults.

While "J. B. M." had a wonderful personality he had also enterprise. He would insist, even against tremendous weight of opinion, that the King's, Hammersmith, was a West End house. To him it was no more a suburban house than His Majesty's in Haymarket.

Nothing was too good for either of his houses, for at both places, at one time or another, some of the most famous plays have been staged, and some of the most celebrated players have appeared. And if there is one actor who more than another will mourn the loss of Mr. Mulholland it is Fred Terry, who has appeared at his theatres more often than any other artist.

Biting in his criticism when such a step was necessary, Mr. Mulholland always took a definite stand in opposition to the entertainment tax. I have seen him go white with heat when discussing with me the demerits of the tax; whenever he had the opportunity he would meet face to face the supporters of the tax, and would declaim them in no uncertain tone as being "wantonly destructive of the best interests of the theatre and the profession as a whole."

But, withal, "J. B. M." was always an entertaining companion, with an endless flow of good stories about the stage. It is a pity he would not consent to write his reminiscences. They would have been interesting, for he had had an acquaintance with the stage which lasted for three years short of the half century.

At one time he was an actor at the Queen's Theatre, Dublin. That was in 1878, and his salary then was 15s. a week. Six years later he ran a play called "The Unknown," and eventually "Mizpah," which ran more than 1,000 nights. His first London venture was with "The Swiss Express," which he brought to the Princess's Theatre in 1891. It was during the run of this play that he discussed the idea of running theatres in the Metropolitan suburbs.

H. L.

(Continued from preceding column.)

type. The death scene—for he gives his life for his employer in the second act—was beautiful in its restrained pathos, and the whole performance was a really distinguished and faithful piece of acting. Mr. Eric Stanley was good as the faithful Grant. Mr. Lewin Mannering and Mr. William Hallman threw themselves with great spirit into the villainies of their parts, and clever performances also came from Miss Helen Ferrers, Mr. Ewart Scott, Mr. David Hawthorne, and Mr. Cecil Fowler.

The play was produced by Mr. Leslie Faber, and the scenery designed by Mr. Juan Sackmann.

"Q's" Next.

"South of the Line," a play of the South Seas by Ralph Stock, will be produced by Milton Rosmer and Raymond Massey at the "Q" Theatre next Friday. The cast comprises Victor Lewisohn, Martita Hunt, Milton Rosmer, Raymond Massey, Elliot Makeham, Delia Dellvina, Leslie Perrins, and Dame May Whitty.

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THE REALM OF MUSIC.

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A varied programme engaged the students of the Royal Academy of Music on Monday afternoon. It opened with a movement from Mozart's String Quintet in C, and closed with quartets by Frank Bridge and Percy Grainger; and in between came pianoforte music, a violin solo, songs old and new, and two sonatas, one for violin and piano, the other for 'cello and piano. It is no new thing, of course, to find such a scheme as this ably carried through at these concerts. But the standard of performance was even higher than usual in one or two instances; notably in that of the playing of the quartets by Jean Pougnet, Hugo Rignold, Harry Berly, and Douglas Cameron (and with the addition of Philip Burton in the quintet), which would have done credit to much older and much more experienced hands at the game. Smoothness of delivery was a great point in favour of Lilian Ottman, who sang songs by Brahms and Schubert. She should not, however, try by artificial means to darken the colour of her tone, seeing that nature has already made it rich enough. Hers is, in fact, a promising quality of voice. A pianist, Audrey Ellis, gave a performance of Schumann's Fantasie that was technically capable, and each of the other items disclosed some good quality or another. Both sonatas were the work of student composers. In Sybil Barlow's composition for violin and piano shows the influence of certain modern tendencies much to the fore just now, that fact should not be found surprising. Originality may come later. More to the present purpose is the evidence it affords that she is learning the composer's job thoroughly from the beginning.

MISS CONSTANCE MARCHANT.

Miss Constance Marchant, at Wigmore Hall, played Boccherini's 'cello sonata in A, Brahms' in F, Tchaikovsky's Variations on a Rococo Theme, and some small things. Her style has vitality, and she is a well-equipped player up to a point. But the most difficult flights evidently can still cause her anxiety at this stage in her development, and, perhaps from nervousness, her intonation sometimes was uncertain. Later on, when these lions in the path are vanquished, Miss Marchant should be an interesting player, for she clearly loves her art for its own sake, and does not regard it as a vehicle for personal display. Mr. E. Kendall-Taylor showed himself a reliable coadjutor at the pianoforte.

DUSOLINA GIANNINI'S RETURN.

At Queen's Hall the American soprano, Miss Dusolina Giannini repeated the great success which marked her first appearance here last year. If there is any difference at all in her voice it is that it seems richer and fuller. Technically her singing is faultless. The smoothness of her tone and the perfection of her legato would alone stamp her as a distinguished artist in these days of almost universal tremulousness and "choppy" delivery. She again impressed her understanding upon everything she sang; and her programme was a varied one. Mozart's "Non so più" brought back a glimpse of the golden age of song. Another example of classical perfection of style was Handel's "Ombra mai fu." She also sang German lieder and English and Italian songs. The audience was roused to enthusiasm by Schumann's "Devotion," and rightly, for the song was admirably sung. Mr. Harold Craxton was at the piano.

MISS MATHILDE VERNE. SCHUMANN RECITAL.

It was characteristic of Miss Mathilde Verne that the portrait of Schumann, and not her own, should adorn the programme of her recital at Queen's Hall. For she has always been one to put the composer first and foremost. Beginning with the Toccata (Opus 7) and the Davidsbündlertänze, she next played the great Phantasie in C major, and ended with a group consisting of three pieces from the "Album-leaves," the Etude after a Paganini Caprice, the Aufschwung (Opus 12), and Liszt's transcription of "Widmung." It is late in the day for comment upon Miss Verne's interpretations of Schumann, with whom she has always shown herself so completely in sympathy. One has often thought in listening to her playing that just so would Schumann himself have liked his music to sound, and in no other way. And again on this occasion, Schumann wrote to Clara Wieck in music, for, he said, that was the friend who best brings out everything. It may be said of Miss Verne that she "brings out everything" that Schumann put in.

MISS ANNE THURSFIELD.

Several new songs were sung by Miss Anne Thursfield at her recital in Wigmore Hall. Four of these were settings of Shakespeare songs by Mario Castelnuovo Tedesco, the Italian composer. "When Daisies Pied and Violets Blue" reflects the cuckoo's mocking note with complete success, and Mr. Tedesco has been as happy in catching the English spirit of the poem. "Orpheus With His Lute" is full of poetic feeling, but the good points of "Take, O Take Those Lips Away" are negatived by a mistaken resort to vain repetitions. "Fear No More the Heat o' the Sun," again, is a fine dignified setting, in which the music deepens the impression conveyed by the lines. But the singer—whose interpretation was in other respects a worthy one—was misguided enough to substitute her own words for Shakespeare's in more than one place; an irritating thing to do, from the point of view of those who prefer their Swan of Avon unedited. Again, in Bishop's "Should He Upbraid" Miss Thursfield became sadly mixed up in her words. Her view of the song, however, was a delightful one. It was so thoroughly the modern woman's in its humorous appreciation of the ridiculousness of the creature who for the sake of peace and quietness must be humoured to the top of his bent. Another first performance was that of a new song by Gerrard Williams, "The Windmill." It may be useful to mention that two of the Shakespeare songs are shortly to be published. Miss Daisy Bucktrout, who accompanied, discharged her task with tact.

MR. ARTHUR BENJAMIN.

Mr. Arthur Benjamin, at his recital in Wigmore Hall, was a different pianist from the one who appeared some days previously with an orchestra. Now he was all authority and independence, and his playing, by its buoyancy of feeling and abounding virility, was stimulating to a degree. In Franck's "Prelude, Chorale, and Fugue" this virility—or the excess of it—was suffered now and then to make itself felt in harsh, hard tone. But the vigour and sustained interest of the interpretation atoned. The programme contained a new work—to London—by Arthur Bliss. These four "Masks" exhibit all the expected effects of tonal clash and colour, and have considerable forcefulness of character. Mr. Benjamin's playing of them was executively most brilliant; as was also his treatment of the Chopin group at the end of the recital.

MISS SCANES AND MR. BOWEN.

At Wigmore Hall Miss Sybil Scanes and Mr. York Bowen joined again in a recital of songs and pianoforte music. What to many professional pianists is but the daily grind is to Mr. York Bowen relaxation and refreshment. When he plays in public—an all-too-rare event—he seems like a boy out of school. He plays well-worn things, such as Schumann's "Carneval" and Chopin's Fantaisie-Polonaise, with the greatest gusto, as though he were even at that moment finding them out for the first time. Such stimulating performances could not but have their effect on the audience, whose response was, in fact, immediate and complete. Miss Scanes sang some old songs and many new ones, among the latter being a group by Mr. York Bowen. Of these, three were out of a cycle of "Five Songs of Elfland"; the fourth was one of "Child Thoughts." "The Passing of Summer," from the point of view of a child, is an orgy of sentiment. Not any of the group was a real song for a child; but all were excellent specimens of the child songs that are meant for the delight of adults, and that do, as a rule, delight them; although one adult at least came away feeling that a few fairies go a long way in a recital. Miss Scane's singing pleases by its freshness and the clearness of her enunciation. But her method of production was hardly equal to the test of Rimsky-Korsakov's "Hymn to the Sun."

ZACHAREWITSCH.

Bunyan and Prokofieff—a strange pair to run in double harness! Or so many of Bunyan's countrymen may think. Not so Mr. Zacharewitsch, who has thought into the composer's violin concerto a programme built upon the "Pilgrim's Progress." And why not? To the player and his audience the work remains what it was: a fine show piece; and for the audience there is the added excitement of following the "programme" and deciding which particular passages of the Scherzo refer to "juggling" and which to "cheats," or where "prayer" ends in the first movement and the "Celestial City from the Delectable Mountains" begins; and so on. Mr. Zacharewitsch played it all very brilliantly, as indeed he did the rest of his programme at Wigmore Hall, which contained, besides great things as Mozart's Rondo in C major, one or two of another guess sort altogether: the Rimsky-Korsakoff-Hartmann "Flight of the Bumble Bee," for instance. Miss Dorothy Cooper played the accompaniment of the concerto about as well as it can be played on a piano.

MISS JANE EGBERT.

At Œolian Hall a recital was given by Miss Jane Egbert, who had the assistance of Mr. W. H. Squire, the popular 'cellist; of Mr. Gregorio Makaroff, an operatic bass; and of Mr. Rex Burrows, a pianist. Miss Egbert is a young soprano with a somewhat old-fashioned style of singing. In these days it is not considered the thing to attack a note from a point half an octave or so below, to breathe before the word "fame" in a phrase "In wondrous fame," or to turn a succession of repeated notes into a series of sagging loops of sound, as was done at the opening of Rex Burrow's song, "English Summer." These faults, and others, make Miss Egbert's performances displeasing to a fastidious taste. She has a powerful voice, of good natural quality, and of a type to win recognition from a wide public, and it must be said that her audience on this occasion were enraptured with all she did. But she would be wise to discount such friendly encouragement, and to set about putting her talents to a higher purpose.

SOKOLOFF AT QUEEN'S HALL.

Mr. Nikolai Sokoloff, the conductor of the Cleveland, Ohio, orchestra, gave a concert at Queen's Hall that ended better than it began. Slower tempi than we, and the orchestra (the L.S.O.), are used to, made Schubert's Unfinished Symphony seem in parts dull and heavy-footed; and Mr. George Enesco, the Roumanian violinist, for some reason or another was less at home with Bach, whose Concerto in E he played first, than with Chausson's "Poeme." This he made eloquent by the mellowness of his tone and the warm feeling he threw into it. By that time Mr. Sokoloff had "found" the orchestra and the orchestra had "found" him, and thereafter all was well. Both Stravinsky's "Fire Bird" finale and Ravel's "Daphnio and Chloe" were made to glow splendidly with life and colour. A new work, a dance of "Theban Shepherds, Theban Women, and Warriors," from "Œdipus," an opera by Mr. Enesco, was played under the composer's direction. It is "heady" music, strong and fiery, and it made a vivid impression.

The London Sunday School Choir (founded in 1871) will hold its summer festival as usual at the Crystal Palace on Saturday, June 20. There will be choirs of 5,000 children and 3,000 adults. The conductor is Mr. Walter White, and Mr. Allen Brown, of the City Temple, the solo organist.

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SATURDAY, JUNE 6, 1925.

ART AND ATHLETICS.

The Too-Strenuous Sportsman.

AT first sight it would appear that in asking his company in "On With the Dance" to moderate their enthusiasm for sport, Mr. C. B. Cochran is acting rather arbitrarily. We are with him when he says that artists who arrive at the theatre tired out with a strenuous game are not acting fairly to the public and the employer, but we cannot agree that a performer who plays golf or tennis all day long does harm to the show. Mr. Cochran is a firm believer in the theory that personal supervision of a production should not cease with the first night, so, having observed signs of slackness recently, he circulated an appeal to the company to moderate their enthusiasm for sport, and the "result was magical." We prefer to believe that the improvement was due to the managerial "pulling-up" rather than to any abstention from outdoor games.

Actors and Physical Fitness.

The fact is rather that members of the theatrical profession take too little open-air exercise, especially when touring. The nature of their calling forbids membership of golf or tennis clubs, not because they cannot be formed, but because of the restricted opportunities in the way of accommodation. There are a certain number of towns where membership of the local golf club is open to actors and variety artists, but when this is not so it becomes a very expensive pastime. The athletic clubs that used to be a feature of travelling companies are now conspicuous by their absence, a circumstance chiefly due to the fact that the leading members of the cast by whom the clubs used to be organised now devote their energies to the all-absorbing golf. Some years ago "The Era" used to publish week by week columns of cricket results and football scores concerning theatrical clubs, and it was a standing joke in the profession that an actor could get an engagement with the Benson company as much for his prowess as a centre-forward as for his ability to play juvenile lead.

"The life of an artist calls for certain self-denial," says Mr. Cochran. But it also calls for physical fitness, and there is no form of exercise that does not contribute towards that desirable end. There is a certain risk to life and limb in many sports, and "rugger" is one of them, but more lives are saved by football than are lost. Certainly it is advisable to take a rest between the golf links and the stage. Personal experience has shown us how shaky one's hand becomes after a day in the garden, but the length of time devoted to rest depends upon the general state of health and the advice of one's doctor. After all, it is better to indulge to excess in sport than not to indulge at all. The Battle of Waterloo, we are assured, was won on the playing fields of Eton; how many successes on the stage can be traced to the vitality acquired and renewed in the same quarter! Particularly essential is it for the actor or singer to practise those habits which will serve to strengthen the vocal chords. Everything depends on the way in which a player gets his words over, and irrespective of other considerations of health, there is nothing to equal the outdoor exercise.

Lily Elsie's London Shot returns to Tennis next few weeks.

The welfare of the artist is being more provided for nowadays than formerly. Shower baths and lifts to the dressing-rooms are the features of at least one provincial theatre, but little provision is made for games of any sort. Apart from the exigencies of rehearsals, the artist has a more than ordinary amount of leisure during the time most adapted for sport, and his participation therein should be encouraged. The hours must weigh heavily with the actor who has no special hobby in a strange town. There is all the more reason to welcome, therefore, the formation of the new Stage Lawn Tennis Association, the first fixture of which has just been arranged with America. Tennis is a game which has practically no limits with regard to age, and it has the additional advantage that it embraces both sexes. The new club has an influential backing, and if adequately supported should extend its operations throughout the profession both in town and country.

THE INSPIRATION OF THE COUNTRY.

By EDYTH GOODALL.
(In an Interview.)

The charms of country life always entrance me. There is a tremendous fascination about it.

I love the green meadows; the mud on the country lanes; the farm yards and all the livestock therein; the birds of the air, and what is more, I love the splendid isolation.

Country life is the closest thing to life. It is tremendously in touch with life itself. Indeed, it is real, not artificial life. It is the atmosphere that holds me spellbound. Whether it is wet or whether it is fine, it makes no difference to me.

Anybody who lives in London, for instance, is cut off from the eternal miracle of Spring: and how many millions of people do not see Spring in her beauty?

It is known that I have a cottage in the country, but when I tell people where it is they invariably say "Have never heard of the place; it is off the map." My cottage is in Tatsfield, exactly on the borders of Surrey and Kent, and it is an extraordinary thing that it was at Tatsfield that "Mr. Wu" was written.

A Problem.

My problem really is how to live the 24 hours of every day. I am crazy about my work and the stage; but I am terribly anxious also to see to everything myself in the miniature farm I have at Tatsfield.

Country life helps me in my theatrical work. It keeps one young and fresh. Any change of environment keeps me from getting stale. It is an extraordinary complete rest one gets when switched right away from the theatre and the people of big towns. That rest is necessary for one who like myself puts so much energy into her work as to become almost exhausted at the end of the performance.

Photo., Navana, Ltd.
MISS EDYTH GOODALL.

I feel sometimes utterly tired when I leave the theatre; and the mere fact that I hear the nightingale as I walk up to my cottage in the country, from the garage, is consoling and refreshing to me.

I always think what an awful thing it is that so many millions of English people die without having heard the nightingale.

My cottage in the country is quite different from the residences of other artists one sees photographed weekly in the illustrated journals. You would be surprised to see my mode of dressing: a tunic, breeches, boots, and gaiters, and my husband wears clothes he actually wore on a ranch in California. I have had the snow literally up to my knees; but I don't care, I hear the nightingale.

I remember on one occasion, two friends of my husband came to the cottage, bringing with them their dress suits. We went into tears with laughter. Fancy a farmer and his wife in evening dress at home!

My son always knows when I am coming to town, because he sees me in a skirt.

But while I enjoy my life in the country, I feel very strongly for members of the theatrical profession who want work and cannot get it. Theatrical work nowadays is much harder and more heart-breaking than it used to be. That is because the stage is so terribly overcrowded. I think that the privation in stage circles is more acute than it has ever been. For one part that is going there are several hundreds of people who want it.

"A Respectable Stage."

What is the reason? I think that one reason is that the stage has become respectable. Instead, as was the custom in days gone by, of mothers flinging up their hands to Heaven when they learned that any one of their children expressed a wish to go on the stage, they now encourage them to do so. Then there are the dramatic schools, which do such splendid work. These have sent an enormous number of young people on to the stage who would otherwise, perhaps, not be there.

The expenses in running a theatre are so great that managers look out for plays with not more than six or eight people in the cast, and are inclined to turn down a play with 30 people in it. Then, unfortunately, there are fewer tours sent out because there are no theatres to send them to. Whereas in Manchester, for instance, there used to be five theatres now there is only one. In many towns there is no theatre at all.

One of the things that struck me very forcibly when I was in management, was the number of people who applied for any walking on part that was going.

What Can be Done?

I have tried to find posts as housemaids for experienced and quite competent, clever girls, who have been for years on the stage, and who cannot make a living. The starvation and poverty at the moment is simply terrifying.

What is to be done? Personally, I do not know; I do not think anything can be done. It is simply a question of supply and demand. Things will have to right themselves. I know this, however, that in the case of art, legislation is futile. Anything that is done to make it difficult for an artist to earn a living on the stage is not a help. If a person sets out to serve an art, she must be prepared to suffer for that art. If she goes hungry, or is badly housed or clothed, if she is still prepared to serve that art and suffer for it, then not only does she prove herself worthy to serve it, but as likely as not her art will be sound.

Any legislation that makes the life of the artist more a bed of roses tends I think to give us more and more second-rate art.

All for Actor-Manager.

I am all for the old time actor-manager, who took a keen interest not only in his production but in his company. The casting of the play was in his own hands. Now artists are out of touch with their managers and the theatre is not in the hands of really theatrical people.

In the old days there was a wonderful spirit on the stage. What is the atmosphere to-day?

I do not think the country wants a theatre to-day; it wants entertainment. If it wants a good theatre it can get it.

THE PLAY IN PARIS.

Jean Jose Frappa's Lofty "Idea"—"The Lovers' Night" at the House of Moliere—"Discord" at the Gymnase—Exposition Playhouse Opens.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The three-act piece of J. J. Frappa, declined by the Comédie Française, has unfortunately found no host on the boulevards. Although the author is no novice, it is due to the welcome extended by the dramatic society, Aide et Protection, that we had the pleasure of witnessing "L'Idée" at the Théâtre Antoine last week. What an example for the younger generation of writers, that a veteran like Jean José Frappa (editor of "Le Monde Illustré"), should be presented by an independent theatrical group! Perhaps the trouble was that "L'Idée" had the presumption to invoke the calamity of the war and preach the beauty of liberty minus libertine situations. Managers to-day want light, frothy comedy, and if the action is a bit risky, all the better. Works that cause us to reflect, or require serious study, are eschewed. When the war broke out, a number of outlaws were sojourning with Molabre, a horse-breeder, on his ranch in Brazil. Immediately the French guests voluntarily prepared to join their regiments, Molabre was struck by this sublime patriotism, and decided to accompany his friends to France, where he likewise joined the army to fight in the cause of liberty. Later, blinded in battle, he declined the proposed sacrifice of a woman to whom he was engaged, when she professed herself willing to marry him out of pity, while loving another. During the second act, particularly, there are lessons on duty and self-sacrifice which brought genuine applause, and a tear or two. Maxime Lery and Marcelle Frappa gave of their best in elucidating M. Frappa's dramatic work, and they were well assisted by Marcel Chabrier, Leon Benedict, Hubert Prelier, Jean Fleur, Mmes. Clervanne, Marsans, and Lucienne Moreau.

"Qu'en dit l'Abbé."

The Théâtre de l'Avenue has presented a somewhat salacious operetta in "twelve prints of the eighteenth century" by Bataille Henri, with music by Mme. Louis Urgel. "Qu'en dit l'Abbé" provides all the ambient sensation of that reputed love-making era. Henri therein tells us of the infatuation of the Duke of Roquelaure for a pretty perfumery-shop keeper, named Rose. As she is a child of the people, and it would be out of place for him to have a woman of humble rank (despite her riches) as his friend, he prevails on Vicomte de Castel, a young simpleton, to marry Rose and thereby raise her to the nobility. All would be well for the Duke's plans had not his mistress, the Marquise Honorine de Ponpignan, considered herself insulted. She upset the Duke's plans after the marriage by having him appointed governor of Guienne, and obtaining an order from the King for his immediate departure. Still the young Viscount did not reap the lawful fruits of his union with the delicious Rose without further adventures; for we find him sharing the room of his preceptor, the Abbé, while the Duke has obtained a rendezvous with the bride on the pretext of an accident to his carriage. The Marquise Honorine, furious at being outwitted, reminds the bridegroom of his duty, and proceeds to initiate him. The Vicomte thereupon takes his rightful place, prior to the final tableaux of the characters embarking for Cythere. The score of Mme. Urgel is varied, and perhaps inspired by many of her contemporaries. It is tuneful without personality; agreeable without originality. Nina Myral is charming as the jealous Marquise; Mlle. Vioricka is the tantalising Rose; Robert Burnier (Vicomte); while Harry Baur the Duke) and Gabaroche (the Abbé) hold the other leads.

"La Nuit des Amants."

It is to be feared that the success of Maurice Rostand's new work, in three acts, produced last Wednesday at the Comédie Française is not more assured than was his "Archange" at the Théâtre Sarah Bernhardt. Indeed, local critics consider the latter was a better effort albeit the latter poetical contribution to the glory of aviation was of short duration. True, there is a possibility of "L'Archange" being revived later at the Odéon. "La Nuit des Amants" is a modern poem of the eighteenth century, and not a stage play, despite the fine scenic effects. The story is laid in Italy. It is a rambling analysis in verse about Faustine, who prevailed on Paolo, notwithstanding the entreaties of his brother Giacomo, to accompany him to the war. But Faustine had her galley sail for a distant land where they could love alone in peace. Unfortunately she confessed she was consumptive, and that a medical man from Florence had prophesied her death within three months. This cooled Paolo's ardour, and he abandoned the sick woman, fearing to catch the disease. In the third act he returned to announce that his brother, Giacomo, had been killed, and had sent his love to Faustine with his dying lips. Then the passionate creature realised it was Giacomo she preferred, and forthwith proceeded to join him. Mme. Pierat is not at her best in the rôle of the Italian lady seeking a lover, and Luguet fails to win his laurels; but Fresnay is vicacious in the lesser rôle of Giacomo.

"La Discorde."

This four-act piece by J. and M. de Zogheb, adapted from a book by Abel Hermant, analysing society during the famous Dreyfus trial many years ago, was presented last Tuesday at the Gymnase. The Duke of Coigny has married Jeanne notwithstanding her inferior birth. But she is his superior by education, being the daughter of a modest professor. The couple constantly quarrel, and Jeanne insists on living in her own room, while remaining a Duchess for the sake of society. The husband endeavours to bring his spouse to reason by having her sequestrated in the ancestral manor. The wife appeals to her brother, who shoots the brutal husband, his death being attributed to suicide. Pierre Blanchar and Marcel André, respectively, as the brother and the ducal husband, and Gaby Morlay as the outraged wife, did their best to earn a favourable reception for this romantic tragedy.

Théâtre des Arts Decoratifs.

The playhouse in the grounds of the Decorative Arts Exposition, opened on Wednesday with a mixed musical programme provided by Louis Masson, director of the Trianon, and part master-elect of the Opéra Comique next season. The show was terpsichorean to a degree, comprising "L'Aventurier," an act by Jean Variot, music by Maurice Fouret, which is unnecessarily long; "Le Paravent de laque aux cinq images," by Mlle. Vanah Yami, music by Georges Migot; and "La Danse Pendant le Festin," a one-act musical comedy by Germaine Guesnier, music by M. F. Gaillard. During the season various foreign companies will appear at this theatre on the Invalides esplanade, which is being directed by Gabriel Astruc and Robt. Brussel.

"Tristan et Yseult."

The copyright of Wagner has now expired, and a French version of "Tristan and Yseult," by Maurice Lena and Jean Chantavoine, has been added to the repertoire of the Opéra Comique. The effort, however, is unequal to that given at the Opera. M. Rhaf and Mme. Balguerie are worthy lyrical artists in the name parts. Vieuville as King Marke was praiseworthy, while Inghelbrecht conducted well.

THE DRAMA IN AMERICA.

Revival of "Princess Ida"—"Aloma of the South Sea."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 25.—"Princess Ida" has been revived in splendid fashion by Lawrence J. Anhalt at the Shubert Theatre. Such a perfect representation of a Gilbert and Sullivan operetta has rarely been seen upon the New York stage. The critics were enthusiastic in their praise, and the theatre has been packed at every performance. "Patience," "Pinafore," and "The Mikado" have been performed, perhaps, as many times in America as in England, but revivals of "Princess Ida" have been few and far between. There is no doubt that the large audiences at the Shubert Theatre have found it refreshing to turn from the jazzy tunes and the slangy colloquialisms of modern musical comedy to the witty lines and charming music of Gilbert and Sullivan. For this revival Mr. Anhalt has assembled an almost perfect cast, and a chorus that is able to do justice to the exceptionally brilliant score. Tessa Kosta has the title-rôle, and gives a very fine performance, other important parts being sung and acted in a praiseworthy manner by Bertram Peacock, Detmar Poppen, Robinson Newbold, Virginia O'Brien, Bernice Mershon, Rosamonde Whiteside, Scott Welsh, and Sudworth Frasier.

NEW YORK, May 2.—"Aloma of the South Seas," a play in three acts, by John B. Hymer and Le Roy Clemens, has made a distinct hit at the Lyric Theatre. The action of the play takes place on an island in the South Seas under British control. Aloma, a nut-brown native girl, and Bob Holden, a young American who has had ill-luck in love and has taken to drink, are the most conspicuous characters in this highly interesting "drama of love and youth," which Carl Reed has produced in a realistic and admirable manner. What with the doings of this pair, and the jealous outbursts of Nuitane, the girl's native lover, to say nothing of the guitar playing and hula-hula dancing in a picturesque setting that evokes a burst of applause, there is not a dull moment in the play from start to finish. Bob Holden went to the war, and when he came back, the girl he loved, believing him dead, had married his chum, Van Templeton. He has come to the island to manage the business affairs of his uncle, Andy Taylor, and is drinking himself to death. Taylor takes him in hand, sends him to another part of the island, and enlists the aid of Aloma, who keeps Holden's hut for him, and nurses him back to life and hope. Sylvia Templeton, the girl Bob loves, comes to the island to visit her uncle, bringing her drunken husband. Aloma has fallen in love with Bob, and is quite willing to give herself to him without the formality of marriage. Bob will not wrong her, however, and arranges to take her to the mission and marry her in the morning. In the meantime Sylvia learns that Bob is living on the island, and comes to his hut. Her husband follows, and it comes out that he knew Bob was alive when he married Sylvia, he having intercepted Bob's letters to her. Aloma's native lover, Nuitane, has a trick of disposing of her white suitors by taking them out in his canoe, upsetting the boat, and throwing them to the sharks. During the storm Nuitane undertakes to carry Sylvia's husband and Bob Holden in his boat, and when he turns up next morning, quite unconcerned, and playing his ocarina, all that his distracted questioners can get out of him is that the sharks are very fond of white meat. To all appearances both of his passengers have perished. In the end, however, he tells how the sharks got Sylvia's husband, and his long knife got the shark that was after Bob Holden. So Bob is saved for Sylvia and Aloma finds happiness with her native lover. The rôle of Aloma is superbly acted by Vivienne Osborne. George Gaul, a very clever and versatile actor, who distinguished himself in "Seventh Heaven" during its long run, is a highly interesting figure as Nuitane, and others who contribute to the success of the play are Frank Thomas, Ben Johnson, Denis Gurney, Arthur Barry, Richard Gordon, and Anne Morrison.

LONDON VARIETY THEATRES.

THE COLISEUM.

They say that the title of "Les Fâcheux" has no English equivalent. That is because there is no word in our language formed from the verb "to anger," to denote one who causes anger. Nevertheless "The Pests" conveys exactly what Molière's *comédie ballet* is about. And as the new Diaghileff ballet is merely an attempt to translate his verse into terms of dancing, it may be asked why the obvious English translation is not used now the Paris production has been brought to London. There is a reason. Unless the spectator knows "Les Fâcheux," he is hardly likely to make head or tail of La Nijinska's choreographic version. Unlike "The Good-humoured Ladies," which was a perfect ballet quite apart from its connection with a Goldoni comedy, this latest ballet is only to be fully appreciated by those who are glad to have Molière's play presented in dumb-show, thus avoiding the boredom of long speeches lasting for more than a hundred lines! Otherwise La Nijinska cannot altogether be congratulated on her handiwork. She has not made the best use of the material at her disposal. With Dolin appearing in a half-light that made his movements difficult to follow, and with Nemtchinova lost in the corps de ballet, her subtlety was entirely over our heads.

In any case, the reputation of the Diaghileff Ballet has been put to the severest test. When included in the same bill as Joe Jackson, that genius of clowning, the bubble of its intellectual appeal was burst. The Russian dancers have triumphed because they have been past-masters in the art of showmanship, not because they have aroused the patronage of society and the worship of the high-brows. They are at their best when they express human nature, and only when they are aiming at this effect can they hope to compete with Joe Jackson in artistry. His dumb-show is perfect. His antics with a bicycle can be seen over and over again with increased enjoyment each time. This can be said only of the pick of Diaghileff's ballets.

What with Layton and Johnstone, John Birmingham and his band, William Burr and Daphne Hope, and Mona Grey, the "vari-voiced" entertainer, there have been plenty of other attractions at the Coliseum this week. Likewise, Gillie Potter gives us immense pleasure by burlesquing all the "swankers" we have ever known, and the Bastiens clown and tumble with both energy and skill.

THE ALHAMBRA.

Rebla, as London has known ever since the days of the jolly little revues at the Vaudeville, is a comedian as well as a juggler. Consequently, he has the power, now he is a music-hall turn, to lead a double life. Packing away his billiard balls, cigar boxes, hats, and other paraphernalia, he ceases to be the silent, nonchalant watcher of moving objects through space, and becomes instead a talkative, agitated "character" actor as full of clumsiness as he was formerly full of dexterity. He appears in "Mind Over Matter," a sketch by Ronald Jeans which was included in "Bran Pie." The scene is a kitchen on the night the cook decides to go to "the pictures," leaving her husband instructions concerning what to do with the cabbage and pudding. This hapless man, as played by Rebla, is intent on becoming a captain of industry with the aid of a book on memory training. So engrossed is he in his studies that he boils the boots instead of the cabbage, pulls down the dresser, and serves the soup through a syringe. All this business was performed with a characteristically preoccupied air by Rebla, who was well supported by Stella Swinhoe and two others.

With his almost uncanny sense of rhythm, G. H. Elliott provides just the entertainment required for a heat wave. Throughout "Lovin' Old Moon" and "Carolina" every step, every gesture, every movement of his face keeps time, thus creating a soothing, mesmeric spell. And when he revives "I'se A-Waitin' for You, Josie," the refrain is hummed in all parts of the house. The dancing of Rich and Galvin is also a rhythmic delight. Their absolute precision, neatness of execution, and lightness of spring mark them out from the rank and file of dancers.

The return of Jack Edge causes audible joy. He gets on friendly terms with the audience so quickly that there is a running fire of comment, which he returns adroitly before winding up with a couple of breezy songs and a lively dance. Tex McLeod is in excellent form in spite of the lack of scandal in the day's news—he manufactures some gossip about the rest of the people in the programme instead. Jack Hylton's Band and the Fayre Four supply our need for harmony, and Hamilton Conrad awakes our sense of wonder with his performing pigeons.

HOLBORN EMPIRE.

A capacity audience on Monday enjoyed to the full the excellent programme provided here. Prominent are Jennie Robbins, assisted by Reg Wentworth and her 8 Palace Belles, including her 2 Frisco Dots. Miss Robbins is as vivacious and clever as ever, and her dancing is a revelation. The 8 Palace Belles, in some entrancing costumes, dance delightfully, and Reg. Wentworth's two numbers are well put over. Arthur Stuart Hull and Florence Helm and Co. appear in a clever sketch called "Live Wires," which tells how a telephone girl cheats the police, with the aid of a man about town, who has been making love to her. The police are after her brother, but the man about town impersonates him and is arrested, and, it seems, as the curtain falls, that the man's unrequited love for the girl will be rewarded. It is an excellent medium for exploiting the cleverness of Miss Florence Helm as the telephone girl, and Mr. Arthur Stuart-Hull as the man about town. Other parts are well played by Mr. Ernest Diggs and Mr. Walter Chapman. Hensley is here with his clever and novel "splashes" act, produced recently at Maskelyne's. Holbornites threw those eggs on the board unmercifully on Monday, but Mr. Hensley made quite a presentable picture out of it all. Louise Maxim's clever juggling act, and S. W. Wyndham's unique comedy singing are very popular, and so is the "concert-in-a-turn," as Percy Honri calls his act. Naughton and Gold get plenty of fun out of their "British workmen" burlesque; in fact, the whole act is brimful of humour. Hilda Glyder, as popular as ever, reveals rare artistry in her singing of the "Modern Girl" number; all her contributions were good and well put over. Wright, Conelly, and Mac, two vocalists and one pianist, present their delightful "personality" show, which had a very good reception.

CHISWICK EMPIRE.

An operatic tramp, accompanied by his "batman," is a distinct novelty on the road and the gifted couple who veil their identity thus give a really fine show. Both are gifted vocalists and prove great favourites. To turn one hundred somersaults in under two minutes is a record; yet Ryan and Burke accomplish this difficult feat, and do many other wonderful things on the "bar." Kennedy and Coppin, with their smart patter, won much laughter in a commercial travellers' burlesque. Renee and Godfrey, the former a brilliant dancer and the latter a musician with leg mania, had a great reception.

Fred Duprez put everyone in good humour with his first song, "An Awfully Nice Fellow to Speak To"; then he discussed the wiles of Cupid and Hymen. His monologue, "What's the Use?" is undeniably clever. The Nathano Bros., equipped with roller skates perform some marvellous evolutions. Their act is a complete thrill. The London Sonora Band is under the capable direction of Bobbie Hind, who himself plays half a dozen musical instruments with equal facility, and their treatment of the various themes was excellent: the ever popular Barcarolle from Offenbach's opera and "The March of the Little Wooden Soldiers," were exquisitely rendered. Daisy Wood first sang with alluring cleverness "Dancing at the Palais de Danse," and then winning enthusiastic applause with "Come On In." In addition to her vocal skill, she is a clever dancer.

WATFORD PALACE THEATRE.

An excellent variety bill here is headed by the popular George Mozart. His impressions are witty and clever, and there is continuous laughter during the whole time he is on. Russell Carr gives an enjoyable and novel ventriloquial sketch in a studio setting; he works his medium with great skill. Graham and Watty, as "knuts" of the Army and Navy, present a particularly bright and entertaining act. Very popular are the impressions given by J. P. Ling and Florence Rex. Berly Harmer sings a couple of numbers in a vivacious and captivating style, the choruses of which have catchy refrains which are very popular with the audience. Ted Marcel's skilful evolutions on roller skates are loudly applauded. Ara and Zetta conclude the programme with a trick cycling act. The former is a clever comedian with a humorous knockabout business, while his partner performs a number of smart feats.

THE BEDFORD.

Jack Brennan and Fred Reynolds are providing the holiday bill here with their revue "Red Hot," which is quite a breezy little show. It is simply staged, curtains being largely but effectively used, and the dresses are smart and very attractive. Leslie Dale is a very good light comedian, and scores with several songs. He also joins Miss Ivy Wensley in a capital turn called "Impressions" — Miss Wensley is a very clever child impersonator, and her contribution was loudly applauded. Teddy Curtis is the comedian and he is very amusing in various scenes, especially in one entitled "Peace, Quiet," which was most diverting. Miss Rene Chesney sings charmingly, and makes a big success with her numbers "Honolulu Blues" and "Cushions," while Miss Millie Constance scores with "Shanghai" and her Scottish song scena "My Ain Folk."

Perhaps one of the most striking scenes in that entitled "The Irish Cobbler," which is presented by Bob Robinson and Nan Mackin. It is a delightful piece of character study, full of humour and capitally played by the two artists, and made a very marked success. It is well rounded off with a good song and dance. No notice of this show would be complete without a word of praise for the excellent work done by the chorus, a very sprightly and attractive set of young ladies who put much vim into their work. Altogether a very bright little show. Mr. T. S. Sackier, the resident manager here, certainly keeps an attractive bill always on hand for his patrons.

THE METROPOLITAN.

An attractive variety bill is being presented here. The Four Kemptons are graceful and adept dancers, who introduce a welcome touch of humour into their act. Anita Hayes, who looked alluringly pretty in a diaphanous frock of rainbow hues, sang of "San Francisco" in attractive fashion. A delightful musical act was contributed by De Groot and his accomplished partners, A. Gibilaro at the piano and J. Sanchetini ('cello). Their's was one of the most enjoyable turns of the evening.

The Terry Juveniles are a combination of clever children who, in their individual contributions and team work, show great ability. Dave Lee and associates have an amusing scena "Oh, Harold," in which the principal—an original comedian and an ideal "dame"—is admirably supported by a bright young artiste with an excellent voice and vivacious manner. Miss Dolly Ellsworthy is well suited in her "Girl Guide" number, looking very chic in the attractive uniform of the corps; and in "If Only I Could Have Gone On Dreaming," in each of which she exploits a rich vein of comedy. Mr. Kenneth Maclaine went well in "Mississippi Moonlight," humorous stories, and, in response to the plaudits of the audience, his successful monologue "Only a Rolling Stone"; and an excellent "tag" to a good evening's entertainment is provided by Mark Lupino and Leslie Sarony in the diverting sketch "Stage Hands," which, in addition to providing the comedians named with opportunity for very good business, also introduces a particularly pleasing girl dancer.

"PLEDGES"

At the Chelsea Palace Theatre.

This revue, staged by the Western Productions, proved very popular with the holiday audiences on Monday evening, when it was received at both houses with hearty applause and abundant laughter.

"Pledges" is in five "interest-" ing and "redeem-" ing "Loans"; the first introduces Israel Goldman's pawnshop, a moving scene of life (crooked and otherwise) as seen in the East End. Izzy has acquired a farm in Ireland, and disposes of the deeds for a small sum. His Yiddish wrath is aroused when shortly after thousands are offered for the title-deeds; and he forthwith determines to visit the distressful country and find the man who swindled him out of the precious parchment. The transition from the pledge-shop, with its humour, its roughs and dubious customers, to a farm (typical of the Emerald Isle) is a sheer delight—it is a pretty stage picture. Here, at O'Shaunessy's farm, Izzy encounters many strange people, with wonderful happenings—such as "hold-ups," shillelagh fights, and other playful "diversions" of the boys, and the flirtations and joyous jigs danced by the pretty Connemara colleens, not forgetting the old Irish ballads, and topical numbers.

Music, indeed, is a strong point in "Pledges"; and Miss Myra Ansell gave an exquisite rendering of "Kathleen Mavourneen" and other songs of old Erin. This lady also shone in a novel scena regarding Cupid and Love with Barney Lando, the Jewish pawnbroker. Mr. Lando provides a feast of merriment throughout the show by his excellent eccentric comedy. A broth of a boy is Mr. Bryan Herbert as Chonn. His infectious spirits, dancing, and songs, especially the duet, "Gallaher and Sheen," with Mr. Clifford Atkinson, admirable as Jack, were much enjoyed. Miss Ivy Grant was bright and vivacious as the coy Kathleen who could wheedle her old father, and in her song "My Father's Name Was Mike" she brought down the house. Mr. Billy Bland supplied a capital portrait of the astute, foxy old cobbler, Casey, while Mr. J. B. Strain as an immaculate Dublin Johnny, and later as a merry Irishman did splendid work. His smile, in particular, was infectious. Miss Kathleen O'Hara was delightfully smart at repartee as a visitor to Erin in her talks with the 'bhoys.

Praise must be accorded the clever artists in the final scene, "The Beauteous Winter Garden," for their excellent specialities—the Killarney Girls, who merrily footed it; Miss Ivy Grant and Mr. Strain.

T. Methodios has been re-engaged for the third season at the Cliff Café, Cliftonville, Margate, with his famous Roumanian Orchestra. Through its popularity he is supplying two bands, commencing Whitsun until the end of September.

"THE DAIRYMAIDS"

At Camberwell Palace.

The one show a night régime started here this week, and a more popular musical-comedy could not have been selected than "The Dairymaids" for the opening week. Camberwell audiences love something bright with a kick in it, and in this smart little show they have everything they desire.

One has no need to recount the "story" embodied in the play—it is too well known; but if one can pick out an artist who has more work to do than anybody else it is Barry Lupino, the amusing sailorman, whose breeziness simply pervades every scene. With Jennie Gregson as Eliza, the maid of all work, he occupies the attention of the house for a considerable period, and their amusing dialogues, dancing, and antics convulsed everyone. Barry is a tremendous worker and his heart and soul is in everything he does. Jennie Gregson also is a very clever artist. Indeed, the whole company deserve praise for their splendid efforts. Gertie Forbes, as Lady Bradenell, played her part in a decorous and becoming fashion, whilst Gordon Rennie as her nephew, and George Turner as his friend, showed that their efforts to win the affections of Winnie (Marjorie Laurence) and Peggy (Avis Robb) were done in a handsome manner. One must not forget to mention the engaging performance of the Irish doctor, Dr. O'Byrne, as portrayed by Jack Lennol. He gained much well-deserved applause. The scenes are excellently staged, and the chorus, in their gymnasium scenes and in the singing numbers, did extremely well.

"THE GLOBE TROT"

At Hackney Empire.

P. M. Turner's novel revue introduces us to some charming and weird globe-trotters, and the world they trot round is a strange if delightful one. Paris is followed by Draperies, Pansy land, and the lagoon, but their brightness and beauty amply excuse any irrelevancy in their introduction. One of the funniest scenes is that of the penitentiary, and Will Cabot as the warder is particularly comic. In the picturesque Siamese scene excellent singing is provided by the Imperial octette. The big scene of the piece is with Alice Chesney, who sings the popular song, "Oh, Hassan," among others. Nor Kiddie, as "Sniggs," erstwhile batman to Major Weedles, and now being shown round the world, has a quaint, dry humour, and the suppressed mirth of his style keeps the audience convulsed with laughter. Arthur Roscoe has a dashing representative. Bunty Bundle is piquantly represented by Clarice Chesney, and in a variety of ditties such as "More, More," assisted by the Coral dancers, she is very bright. Kitty O'Dare is charmingly impersonated by Marie Brayman, who has a picturesque song scena in "Pansy Land," with Rosalie (toe dancer), the Coral Girls, and beauty chorus lending valuable assistance. "A naughtycal ditty," with its dance and criticism by Nor Kiddie, as the sailor, is remarkably droll, and he is extremely funny in his speciality scenes, especially in "Come Into t' Office."

"ON THE PANEL"

At East Ham Palace.

That excellent comedy, "On the Panel," is bound to be up to date with Tubby Turner as the leading comedian, whether he is in the part of the locum tenens, a porter, a boatman, or a curate; and apart from his drolleries, the angle of his hat, to say nothing of the contortions of his head, are certain to raise laughter. Albert Barnley, jun., as juvenile lead, sings in excellent voice and does some neat dancing. One of his best items was "Put Away a Little Ray of Sunshine," and another welcome number was "I Can't Help Loving That Girl." Mr. Dan Davis proves a powerful baritone in "Mona Vanna," in a tasteful desert scene, where he is assisted by Miss Elsie Ingham. A tabs number by Mr. Rhys Thomas, "Coaling," was heartily applauded. Miss Revell, an excellent actress, has a funny contretemps with Tubby Turner at the seaside, apart from other amusing incidents. Miss Elsie Ingham has a particularly suitable vocal item in "The Lady Guards," and dances in first-class style. The Savoy H'Orphans Band provide some excellent jazz and other music, and give a fine performance in a beach scene. An amusing episode was "Baby, Your Eyes," in which the singer and conductor was Mr. McLintock. The Three Lothairs gave a graceful and finished speciality.

"On With the Dance" Ball.

The O.P. Club's final fixture for their 25th season will be an "On With the Dance" Ball, at the Hotel Cecil, on Thursday, June 25, to welcome Mr. Charles B. Cochran and the members of the "On With the Dance" Company.

"APPLE SAUCE"

At the Shepherd's Bush Empire.

That appetising concoction "Apple Sauce" is being eagerly devoured by the inhabitants of Shepherd's Bush this week, a vast Bank Holiday crowd turning up for the first helping on Monday. There is a briskness about this show which defies description, perhaps it is the absence of waits, perhaps it is the preponderance of dancing, but in any event it is a most exhilarating affair. The comedy episodes also take their cue from this general "speed up," there being nothing that drags or palls. These comedy episodes are generally provided by those sound comedians the Arnartos or by that versatile singing pair Stanley Kirkby and Harry Hudson. To the former couple such rollicking cameos as "Selling a Piano" and "The Christening" may be credited, whilst Kirkby and Hudson, with the assistance of a piano, had to give as many as five songs before their departure was sanctioned.

For much of the excellent dancing before mentioned those enterprising steppers, the Haden Herbert Four, are responsible. The Apple Sauce Girls also figure prominently throughout, and the finale is an eye-opener for it introduces most of the principals as members of a jazz-band. The company also boasts a lively singer and dancer in Miss Edna Foy, a strong vocalist in Miss Marjorie York, and a series of settings which, especially a scene called "Waikiki," charm the eye with great success. All the latest and most melodious numbers, including "San Francisco," "Shanghai," and "Oh How I Love My Darling," find their place in the scheme of things, and "Apple Sauce," which is presented by the O'Gorman and Kirkby Productions, is as bright an evening's entertainment as you could wish to meet. The book is by Will Wise, Fred Pattison and the O'Gorman Brothers, the songs are by Lawrence Wright and Weston and Lee, the business manager is Mr. Ralph Howard and the musical director is Mr. Augustus Greco.

Miss Minnie Rayner.

Minnie Rayner opens at the Ambassadors Theatre on Monday, playing the part of Clara in "Hay Fever," Noel Coward's new play.

THE MAGICIANS' CLUB.

There was a big attendance at the National Hall, National Hotel, Bloomsbury, on Sunday last, when the Magicians' Club met to "honour our American compeer," life member, George W. Heller, Treasurer of the Society of American Magicians. Mr. Arthur Prince was in the chair, and early in the proceedings extended a welcome to Mr. Heller from the Club, and presented him with an illuminated address of welcome. Mr. Burley also spoke of the courtesy extended to him by the A.S.M. when he was in America. In response, Mr. Heller said the wonderful reception they had given him made him feel not like a stranger in a strange land, but among old friends, and he emphasised the good feeling existing between the two kindred associations. He brought a message of goodwill to every member of the club from Houdini.

The capital programme included some excellent magical problems from Mr. and Mrs. A. Lennox, Mr. Ferguson Arthur, as their "small boy" assistant, was very funny, Miss Dorothy Edwards sang beautifully, "Arise, O Sun." Miss Edwards is a vocalist of much merit, and has a charming personality. A great attraction was the appearance of the Cabaret Club Band, by permission of Mr. Jack May. Mr. Cyril Shield's magical problems were another successful feature. Eugeno, the violinist, did well, and Chum Sheriff caused roars of laughter with his gags and funny business. A wonderful act, involving mental telepathy, was presented by Stuart and Florence Lucienne. Mr. F. Montague, M.P., did well in magic, and the chairman vacated the chair for a short period, to everyone's delight, to introduce us to his clever ventriloquial sailor doll.

Mr. and Mrs. E. T. Marr, to whose generosity and kindness the club owe so much, were the hosts, and among others present were: Commander Henry Hunt, R.N., Captain Vanderkirk, Mr. Harry Heinke, Mr. Oswald Williams, Miss Rae Warwick, Mr. and Mrs. J. Joseph Ellis, and of course the club's moving spirit, Mr. Will Goldston.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that fourteen death levies are now due on the 1925 book., Red stamps, 22.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
CHARLES GULLIVER'S NEW REVUE,
"SKY HIGH"
A de Courville Production.
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NELLIE WALLACE, TOOTS POUNDS,
NATTOVA and MYRIO,
R. CHISHOLM, MARIE BLANCHE.
Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing June 8th:
SPECIAL ONCE NIGHTLY SEASON.

KILBURN EMPIRE
The Musical Event of the Season.
"KATINKA."
From the Shaftesbury Theatre.

LEWISHAM HIPPODROME.
The Laugh of the Century.
"TONS OF MONEY."
A Farce in 3 Acts.
By Will Evans and "Valentine."
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CAMBERWELL PALACE
Robertson's Productions Present—
"THE OFFICERS' MESS."
A Musical Comedy.
Featuring—
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A Play of Adventure—
"THE GREEN GODDESS."
The Entire Production direct from the St. James Theatre, London.
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HAMMERSMITH PALACE
"THE MAID OF THE MOUNTAINS."
The Enormous Success which played to crowded houses for four years, at Daly's Theatre, London.

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London's Greatest Musical Comedy Success,
"THE LAST WALTZ."

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Martin Henry Presents—
The World-famous Play,
"MR. WU."
From the Strand, Savoy, and New Theatres.

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The Most Captivating and Gorgeous Musical Comedy,
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The Great London Success,
"THE DAIRY MAIDS."
A Musical Comedy.
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Including—
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Every Evening at 8 p.m. Doors open 7-30.

6-40 TWICE NIGHTLY 9-0

WILLESDEN HIPPODROME
The West London Players
(Direction, Dorothy Mullord)
Present—
"HER NIGHT OF SACRIFICE."

POPLAR HIPPODROME
The East London Players
(Direction, Dorothy Mullord)
Present—
"THE PRINCESS AND THE SOLDIER."

COLLINS'S
The North London Players
(Direction, Dorothy Mullord)
Present—
A Romance of the Southern Seas.
"A WHITEMAN'S WAY."

ROTHERHITHE HIP.
The South London Players
(Direction, Dorothy Mullord)
Present—
"THE MIDDY V.C. COMES HOME."

6-30 HOLBORN EMPIRE 9-0
TUCKER.
HILDA GLYDER.
NAUGHTON & GOLD.
THE TEN LOONIES.
NELLIE WIGLEY.
OSBORNE & PERRYER.
THE ENZERS.
FOUR BENNOS.
S. W. WYNDHAM.

THE VARIETY WORLD.

Vaudeville Golfers — Match with Harrow — Coming-of-Age Celebration.

Golf Match with Harrow.

Next Thursday, the Vaudeville Golfing Society have been invited to the Harrow (Preston Road) Golf Club, for a return fixture with the local club. The Vaudevillians will, no doubt, be anxious to avenge the defeat they sustained in the "home" fixture last month; and in any case they can be sure of a very happy time with their old Harrow friends. All able to figure in the team should communicate with Mr. Secretary Hayward at once.

Monthly Medal.

Next Friday, the usual Monthly Medal Competition takes place at Raynes Park. This will be the last of these competitions to take place at Raynes Park, however, as from July onwards, the monthly medal will be played for at Coombe Hill.

George Formby, Junr.'s, Majority.

On Tuesday, May 26, whilst appearing at the Manchester Hippodrome, George Formby, Junr. celebrated his 21st birthday. After the second performance a supper at the Palatine Restaurant, was given by his mother to celebrate the occasion, and the gathering numbered about 100. In proposing Mr. Formby's health, Mr. Iles, the manager of the Manchester Hippodrome, paid great tribute to the late George Formby. After the supper, the party adjourned to the Hippodrome, where the stage had been transformed into a ballroom, and dancing to the music of the Metro-Gnomes band continued into the early hours. Included in the company present were Mrs. George Formby, Senr., Mr. and Mrs. George Formby, Junr., and brothers and sisters, Mr. Bertram Iles, Mr. and Mrs. George Barrasford, Miss Clarice Mayne, Miss Lily Morris, Mrs. Jack Hylton, and Mr. and Mrs. Robb Wilton.

Cricket.

The Holborn Empire Cricket Club beat Shepherd's Bush Empire last Tuesday by 36 runs. The scores respectively were 66 and 30. Tommy FitzGibbon was the Holborn skipper. To-morrow Holborn play the Palladium.

Frederic Bentley's Warning.

During the past fortnight Frederic Bentley has had the misfortune to be fined for leaving his car unattended. On each occasion Freddie was unable to produce his licence, but was told that it would be quite in order if he reported at the local police station within 24 hours. To his surprise he learned that the fines imposed included a sum for not being able to produce his licence upon request, and he feels that other car-owners should be warned that such oversight will result in a fine.

Willie Lancet in New Zealand.

We have received a cable from the Fuller circuit in New Zealand to the effect that Willie Lancet, who made such an enormous hit in Australia, received an ovation upon his opening this week.

John Lester.

On Wednesday evening, John Lester arrived back from the States after an absence of two months. Mr. Lester left for Glasgow the following evening to renew acquaintance with "Hollywood Follies," which continues to be one of the strongest attractions on the Moss tour.

Nathano Brothers.

Playing this week at the Chiswick Empire, the Nathano Bros. had made arrangements to spend a few weeks' vacation on the Continent after a long season here and abroad. However, offers have been made during the past week which may necessitate a change of plans for them to remain here for a while longer.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Mrs. Jack Lane for collecting £2 11s. 6d., at the Manchester Hippodrome, towards the Children's Holiday Fund, and Miss Violet Levy for one of £2 10s. for the same cause. Miss Jump is also thanked for a splendid parcel of ladies' clothing.

Forget-me-not Day is drawing near, and the committee would be glad to hear from any lady or gentleman willing to help on June 17. This collection as no doubt the majority are aware, is solely organised to cope with the distress that is so prevalent in the business at the present time, and to provide for the orphan children.

Billy Danvers.

At the Brixton Theatre this evening Billy Danvers concludes a 15 months' run with "The Love Match," and during the run of 734 performances has never missed an entrance. Billy reverts to his single act for the next three weeks only, commencing at the Alhambra on Monday, with the Victoria Palace and Chiswick to follow. After a week's holiday Billy commences rehearsals for a new production, which open towards the end of next month.

Lily Morris.

On Monday next Lily Morris returns to town to open at the London Shoreditch, and within the next few weeks is due to sail for America.

The V.A.F. Scheme.

"The Era" learns that the V.A.F. Vaudeville scheme will begin to operate again about the middle of this month. As a result of the experiment certain managements have decided to give vaudeville a bigger chance at their theatre.

Miss Madge Goodall.

In spite of the strong wind, Miss Madge Goodall gave demonstrations of diving and exhibition swimming on Shanklin Pier, opening on Whit-Saturday, and giving three shows on Whit-Monday. She refused three other pier offers to open at Shanklin this season.

Floral Fête, Shrewsbury.

Mr. Gus Bauer, who has been the exclusive agent for the great floral fête, Shrewsbury, since 1900, has again provided a star programme for this year, August 19 and 20—viz., the Three Brothers Niagara, the Seven Hindustans, the Four Mirthful Jovers, Bert Hughes and Co., the Great Gerard, the Westwoods, the Brothers Shanks, the Four Lafittes, Les Augustines, the Three Flying Winskills, the Mihill Johnson Sisters, the Brothers Austin, and Les Stadium.

Rich Hayes.

Rich Hayes makes his return visit, after a world tour, to the Coliseum on Monday. He is bringing an entirely new act which he conceived while visiting the South Sea Islands. It is entitled "Exploring," and in it he uses the complete Robinson Crusoe make-up, and his assistant is made to represent the "Man Friday."

Monte Bailey's Tour.

Mr. Monte Bailey, the organising secretary of the V.A.F., returned to London on Tuesday after visiting Central Empire and Russia. As a result of his visit certain other large markets for British music-hall talent will be opened as from September next. Full particulars will be announced later. In an interview with a representative of "The Era," Mr. Bailey stated that the Russian season opens in September. There will be seven centres of State circuses—Leningrad, Tver, Moscow (2), Tula, Zdarkov, Rostov-on-Don, probably Odessa and Kieff. "Last year," said Mr. Bailey, these circuses played 68 foreign acts, the combined salaries of which came to 160,000 dollars.

"M. Luna Charsky, the Commissioner of Public Education, who is the Minister of that which includes all forms of entertainment, expressed his desire that as many British acts as possible will accept the opportunity of playing engagements in Russia, as they hope to obtain thereby a mutual understanding.

"Living in Russia, as regards artists, is most reasonable, providing the artists will accommodate themselves to Russian conditions—namely, cook their own food and look after themselves. Lodgings are found by the State and municipalities—sometimes free, sometimes at a nominal payment of one rouble (2s.).

"The form of entertainment must be of a class to interest, though amuse and perhaps instruct. The season for the parks, such as the Narodney Dien and Taurinian Gardens in Leningrad, and the Ermitage in Moscow, are capable of taking British acts. The whole tenour of the people is to get close together with the English nation. Throughout the whole of the twelve days I was in Russia, every person I met was impressed by the fact that the V.A.F. has no politics, but that its ambition is to secure a free interchange of artists of all nationalities."

Dave Lee.

At the Metropolitan this week, Dave Lee is presenting a new scena which contains much good humour, and patrons here keenly enjoyed the work of Dave and his two partners.

A. Davison.

Paying a second visit to the Victoria Palace within four weeks, Al. Davison, with his Claribel Band, are proving more popular than ever at this house. On the 22nd inst. this clever combination open for the season at Douglas, and are due back in town in September. Fred Francis represents the band.

Freddie Forbes.

Playing their first cricket match against the Birmingham Hippodrome, the "Melody Box" team—captained by Freddie Forbes—were beaten by 20 runs. This week they are playing the Halifax police.

Fred Barnes, the popular light comedian, writes from the Hippodrome, Manchester: "'Shanghai' is a sensation wherever I go. The audiences at the La Scala, Cologne, specially requested it nightly, and the applause was deafening."

Clarkson Rose produced his concert party at Westcliff-on-Sea on Monday last with great success, the outstanding number being "The Toy Drum-Major," which was splendidly dressed, etc., and accorded a hearty reception by the delighted audience.

Stanley J. Kaplan.

Stanley J. Kaplan, who has been musical director at the London, Shoreditch, for the past two years, has made many friends since he has been at that hall, and is a very popular personality. His musical interludes are always a popular feature with the audiences, and they show their appreciation accordingly.

Daisy Taylor.

At the Empire, Edmonton, this week, Daisy Taylor concludes her London engagements for the present, where for the past ten weeks she has been playing lead in "Same to You." Her varied work in this show has met with great approval all around the tour. Miss Taylor goes to Sheffield next week, and Glasgow the following week.

George Jackley.

Since September last George Jackley has been playing almost continually in town, spending ten weeks at the Lyceum in pantomime, and just now is concluding a similar run with "Same to You," with which he commences a provincial tour at Sheffield on Monday.

Paul Pry.

Playing the part of juvenile lead in "Overtime," Paul Pry made an excellent impression in this show, which is playing this week at West Bromwich.

Rich and Galvin.

Occupying a prominent position on the bill this week at the Alhambra, Rich and Galvin are proving much to the liking of West End audiences. It was their intention to produce their new act this week, but unforeseen circumstances compelled them to postpone production for a few weeks.

O'Gormans at Cricket.

Dave and Joe O'Gorman are looking forward to the coming week for their cricket holiday, which occupies the whole week. The following Monday the boys return to the Holborn Empire.

"ATTABOY"

At the Alexandra, Stoke Newington.

This sparkling entertainment is a splendid holiday attraction here, and the talented exponents are reaping whirlwinds of applause. Fred Miller is extremely amusing in his half-dozen characters, his personality alone being all sufficient without any marked change of make-up, and he gets his laughs in a purely legitimate manner. That versatile artiste, Irene Shamrock, is a real comedienne, and one does not know whether to admire her acting, singing, or dancing, most. Millie Deane makes the utmost of her opportunities, especially in the Embankment scene; and Marie Fane's wonderful baritone voice tells powerfully in two ballads. Herbert Lee works hard and well, and Joe Baker is grimly effective as an undertaker and a death-dealing digger. Billy and Marie Phelps have a graceful and novel dance, and both appear to advantage in sundry smaller parts. The Royal Quartette are good both in burlesque and the real thing, and there is a bevy of clever dancers.

THEATRE ROYAL, STRATFORD.

Dr. Walford Bodie, who is presenting his "musical comedy electrical revue" at the Royal, Stratford, before delighted audiences, maintains his reputation in a high degree as a magician and something more, for he is a careful exponent of the art of mesmerism and a past master in the application of electricity to the human body, with the best results. His wonderful experiments with Mlle. La Tesla, the radio magnetic girl, left everyone aghast. An earlier scena had provided considerable wonderment at his skill as a ventriloquist, and the Doctor concluded with a most amusing contretemps with willing volunteers to prove his ability as a mesmerist. The whole show is crowded with other surprising "flashes" of merit. For instance, Mlle. Roma does some daring equilibristic feats, which leave one breathless, while Miss Dolly Robson as Billie, a cabin-boy, convinces one she is quite entitled to the claim that she has a bell-like voice. Her interpretation of Dr. Bodie's own song relating to the sinking of the Titanic was particularly well done. Mr. Harry Austin, the possessor of a fine voice, contributed some excellent items, whilst Mme. Olga's Six Frizzie Kids did some clever dance items. Miss Winnie Russell also, as a dainty soubrette, well maintained her part.

BIRTHS, MARRIAGES & DEATHS.

DEATH.

MULHOLLAND.—On June 2, after a brief illness, John Brennan Mulholland, of Millbrook, Upper Richmond-road, S.W., aged 68.

THE LATE MRS. ADELAIDE STOLL.

Memorial Bust at the London Coliseum.

A memorial bust of Sir Oswald Stoll's mother, the late Mrs. Adelaide Stoll, who died on June 14 last year, was unveiled by Master Dennis Stoll on Monday.

The bust is by Mr. William Reid Dick, A.R.A., the sculptor of the Kitchener memorial which is in course of erection in St. Paul's Cathedral. On the plinth is the following inscription:—

ADELAIDE STOLL.
In recognition of 20 years' Honorary Service to the London Coliseum.
1925.

The unveiling ceremony was attended only by relatives and friends, and occupied very few minutes. The bust, white Serevezza marble, stands in a mosaic niche in the entrance hall. There were present at the ceremony:—Sir Oswald and Lady Stoll, with their sons Lincoln and Dennis; Mr. Llewellyn Johns, director of the Coliseum; Mr. W. Reid Dick, A.R.A. (sculptor of the bust); Mr. Arthur Croxton, general manager; Mr. Agnew, assistant manager; Mr. Charles Coburn; Mr. Henry Crocker, stage manager; Mr. Archibald Haddon, and other members of the staff of the theatre.

Left: Sir Oswald and Lady Stoll and Mr. William Reid Dick, A.R.A., Sculptor of the Bust.
Right: Master Dennis Stoll and Mr. Arthur Croxton.

Kenneth Maclaine.

Last seen in town in "Mr. Manhattan," Kenneth Maclaine has reverted to his own act, which proves a popular feature this week at the Metropolitan. Kenneth gives three fine character studies which make a direct appeal to the patrons here.

Alexandra McLeod & Rose Hardy.

The new act of these accomplished musicians, presented for the first time last week, met with immediate favour, and resulted in a number of bookings and offers. The act is dressed in the early Victorian style, and old favourites are sung and played.

For South Africa.

Teddy Fynch and Leon Foster, and Vera Kitchen, sailed from Southampton yesterday (Friday) per R.M.S. Armadale Castle, to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.

LUCILLE
BENSTEAD
Has Returned.

PRESS OPINIONS.

AMERICA & CANADA.

"How extremely refreshing it is when a variety bill includes such an artist as Lucille Benstead! It isn't merely that she has a singing voice of rare flexibility and sweetness of quality, but she has excellent taste. She puts into each of her song numbers a delicacy of modulation and tone-colour. Her enunciation has such clarity that you miss not a syllable of her lyrics. Each of her lighter numbers is given a humorous treatment gracefully pleasing."

"Lucille Benstead, an extraordinarily good singer who wins the audience by her good natured manner as well as the unusual quality of her voice. Miss Benstead sings an operatic aria, several semi-popular songs and ballads, and vaudeville is a distinct gainer by her appearance."

"Lucille Benstead offers a programme of song numbers. Her repertoire includes all sorts of selections, operatic, classic, standard, popular and syncopation, and she presents them all with a grace that makes her many friends. Miss Benstead stopped the show at the matinee, and that is a good guarantee of the excellence of her offering."

"As a soloist she stands far above any who have made their appearance in vaudeville in Toledo in the last year. That she is an artist in the vocal field is substantiated not only by the applause she wins in Toledo, but by the record that has been compiled by successful appearances in all sections of the world. Lucille Benstead is one of the performers who make vaudeville bills worth hearing."

"A musical treat was provided last night when Miss Benstead opened with 'The Chansonette,' and followed with some popular songs. Miss Benstead has a rich, ripe, cultured voice, of a quality rarely heard on the vaudeville stage, and she wisely sang songs of popular appeal."

"Miss Lucille Benstead, the Australian Nightingale, was the feature act of the performance, and the audience sat as though spellbound by her magnificent voice, and the songs she sang were greatly appreciated by the large number of people present."

SOUTH AFRICA.

"Miss Benstead is one of the finest sopranos heard in Capetown for many a long day. Her singing last week of the Recit and Aria 'Ernani Involami' was a revelation. Her runs, trills, and the soft cadenza were perfectly executed. This aria is considered by experienced artistes to be one of the most difficult, but Miss Benstead sang it with consummate ease."

"Miss Benstead fairly astonished the house with the ease with which she reached her high notes without the sweetness of tone being impaired in the slightest degree."

"Lucille Benstead headed the bill and she scored a notable hit. Her peculiar style of announcing a number had the effect of arousing one's interest, and when it came to actual performance, this nightingale showed that she could deliver the goods in no uncertain manner. This lady is no doubt an artist, and besides possessing a voice, she knows how to put it to the best use."

All Coms.:—c/o MICHAEL LYON and LEW LAKE, 1a, Southampton Row, W.C. 1.

BANDS AND BANDSMEN.

HERE, THERE, AND EVERYWHERE WITH THE MELODY MERCHANTS.

By HARMONIAC.

Jazz Effects Multiplying.

Jazz effects are multiplying at a positively alarming rate. Already in the cabaret of a West End hotel the performers are four in number. One plays a banjo, one a mandoline, the third a kazoo (a small, childish noise-maker, torpedo-shaped), and the fourth hums through a piece of tissue paper and a comb. The kazoo player blows into a "schooner"—a drinking glass rather less than a pint size; the paper-and-comb expert sometimes uses a megaphone.

They imitate a jazz band and a good many of its noises; and the mandoline man—who occasionally borrows his colleague's banjo—plays both instruments in a way that evokes the envy of all other musicians of "swell" symphony bands. But despite the yearning for change, it will be a long time before a musical box of tricks like Jack Hylton's band, Paul Whiteman's band, or either of the Savoy bands loses popularity. Who could have predicted that a dance band would ever be interesting enough to "star" as a music-hall turn?

Looking Back.

Twenty years ago the dance band was made up of two or three violins, a viola, a 'cello, a bass violin, a piano, and perhaps a harp. They who played the restful waltzes of that time could almost do their duty while sleeping.

It is so different now. The musicians of a dance band must appear to be full of zip, pep, beans, bonhomie, and every other expression of modernity. Youth likes its life to hirtle along like a racing motor car, rattling and bumping, and screaming with energy. The dance band has to express it all.

That "Wow-wow" Effect.

The necessary ingredients of a symphonic jazz band are piano, violin, tenor banjo, two trumpets, one trombone, a saxophone, one sousaphone, and drums. Sometimes there is added a second piano, a celeste, and a fourth saxophone. But many of these instruments are multiplied by "gadgets." The trombone and trumpets can each have as many as a dozen muted, every one of which varies the sound of the instrument in a slightly different way.

The banjo has a resonator for increasing the volume of its tone, and new stunts are continually sought by the saxophone players. He is a ruined man unless he can do slap-tonguing, flutter-tonguing, and the glissp: all three of which require a lot of practice. The first produces a xylophone effect, the second an accentuated vibrato, and the third, which is lipping in conjunction with the use of some of the valves, make a "wow-wow" effect.

Mutes for brass instruments are not new, but the dozen variations of the brass cone that fits into the bell of the instrument have all come into being through jazz music. The three most important are the wow-wow mute, which is of spun aluminium, the Boston three star mute of fibre, and the kazoo mute. The last named consists of four kazoos in a bunch; it is responsible for a very noisy buzzing effect. The rest are variations of these.

The Sousaphone, that immense mass of shining brass which rears its great throat high over the head of its player like a ventilator on the deck of the Leviathan, and circles his body two or three times, is only an old friend, the B flat bass, with a wider bore and a softer tone.

Sousa invented it for making gramophone records—when the bell of every wind instrument must be directed at the recording apparatus. It looks a fearsome thing, has about 20ft. of brass tubing in it, and weighs 18lb., but it only says "oom-pom-pom, oom-pom-pom" away down in its boots.

Percussion Props.

When we come to percussion instruments and "effects," their number is legion. There are the 30in bass drum, with pedals and two cymbals; the 15in. side drum, Chinese wood blocks or clog boxes, sets of cow-bells, triangle, slapstick, syren whistle, steamboat whistle, pair of wire brushes for the side drum, and perhaps a pair of tympani, pedal-tuned. This list, according to Mr. Fred Spinelli, embraces the "necessities."

But in a shop in Denman Street one may see also the cow and calf bawls, the common, the shanghai and the bantam roosters, the hen cackle, peacock cry, jay bird cry, baby cry, cuckoo cry, duck quack, pig grunt, typewriter click, and crow call. There are devices to imitate the roar of the lion, the growl of the bear, the bark of the dog, and the tearing of cloth. The noise made by the clatter of horses' hoofs, the ring of the blacksmith's anvil, the noise of a railway engine, the sound of pouring rain and of rushing wind—all can be imitated. Anything from the sound of a pistol shot to the deep note of an ocean liner's foghorn, can be bought in this shop and carried away to amuse and enliven blase dancers.

The Band Above.

I have wondered at times whether some dance bands are not too near the dancers. If they are a little distance away I think their rhythm is more effective and luring, while the music itself is heard to better advantage. There is something very agreeable in the way the band at Oddenino's is placed on a rather high gallery at one end of the ballroom. It is pleasant dancing to the music which seems to pour down in a harmonious cascade from above. If the band were situated right on the edge of the floor, as is the more general rule, it would lose much of its charm.

By the Sea.

Sherry's at Brighton, was re-opened the other day, by Capt. J. Russell Pickering, whose management of the Olympia and Covent Garden dance halls has been so popular. The ballroom is being run rather in the style of the Olympia Dance Hall. The band is formed of musicians who played with Jack Howard's band at Olympia, and the bandstand has the same system of lighting with frequently changing colours.

Hylton the "Lilt'un."

The phenomenal success that Jack Hylton is enjoying at the Alhambra with his famous band is everything that he deserves. He is, without doubt, the master of super-symphonic syncopation. Playing to crowded houses and specially featuring Francis Day and Hunter's successes, viz.: "June Night," "When The One You Love, Loves You," a new waltz by Paul Whiteman "All Alone," Jack Hylton's power of selection is good for any orchestra to emulate.

Tunis's Tunes.

Chester Tunis, who is the leader of Howard Flynn's Capitol Band, a strong feature in Harry Day's revue "Headlights," is delighting the public in general with wonderful renditions of "Me and The Boy Friend," "Doo-Wacka-Doo," "Dear One," "Will You My Dreams," and numerous other Remember Me?" "I'll See You In numbers from the Francis Day and Hunter catalogue.

Inspiring Interludes.

Leo Lev, the famous cinema musical director, informs me that the most wonderful acquisition he has in his library is the new Capitol Series of Incidental Music, from the house of Francis Day and Hunter. Apart from Leo Lev's appreciation of this particular series, his musical interludes are a great attraction at the Blue Halls, Edgware Road.

Another Hit.

Sidney Hooper is enthusiastic over the sensational success which "I'll See You In My Dreams" has proved. This number was featured by the "Symphonites," of which Sidney Hooper is a member, for the first time the other Saturday. It was an instantaneous hit, and he says that this number will be the outstanding success of the year.

A Splendid Parcel.

Francis Day and Hunter are inundated with compliments from musical directors all over the country, all referring to the wonderful numbers they issued in the last parcel of orchestral publications; and the most enjoyable part is that they are still retaining that splendid high standard of successful dance publications.

Programme Stopper.

According to Norman Austin, the celebrated musical director of La Scala, Glasgow, the song film "Driftwood" featured there last week, and sung by that famous Scottish Baritone, Mr. Gordon Munroe, was such a furore that it stopped the programme; and when Norman Austin says a song is a success, it is. Norman played to 33,000 last week.

Birmingham and the Coliseum.

Our good friend John Birmingham is a special feature this week at the London Coliseum. His "Big Twelve" are including in their repertoire "I'll See You In My Dreams," "Haunting Melody," "All Alone," "By The Lake," "Doo Wacka Doo." Jack has a wonderful following, and packed houses at the Coliseum this week were a foregone conclusion.

"Dreams" in the States.

W. Richardson, late musical director of the Palladium Picture House, Brixton, has just returned from a visit to America; the reason of his visit being to get absolutely the last detail as far as cinema motion picture music is concerned. W. Richardson is absolutely an authority in this particular line, and he can only say that the best material that he has seen on that side is the Capitol Photoplay Series that Francis Day and Hunter are handling at present. He also informs us that the biggest success at present, referring to popular fox-trots, is "I'll See You In My Dreams," an outstanding hit everywhere. Another number that is enjoying wonderful popularity is "By The Lake." This is a classic fox-trot and will last, apart from being a present winner.

In Merry Manxland.

The Feldman campaign in the Isle of Man has opened in grand style, and at all the big dance halls of the island the bands are playing the great season winners, "Jealous," "After The Storm," "Ev'rybody Loves My Baby," "I Know Someone Loves Me," "Mississippi Moonlight," "Where's My Sweetie Hiding?" "In A Rendezvous," and a score of other equally well-known hits are featured on every programme in the island.

At Villa Marina.

Mr. Percy Kahn and his famous Municipal Orchestra at Douglas are making special season features of "Jealous," "After The Storm," "Where's My Sweetie Hiding?" "Ophelia," and "Me Neenyah." At the same resort the London Syncopated Five are encored time after time for "Shadowland," "Moon Of Waikiki," "Let Me Be The First—," "I Know Someone Loves Me," and "Ev'rybody Loves My Baby."

JACK HYLTON AND HIS BAND.

The famous British master of syncopation is a regular exponent of Feldman's popular dance hits. Jack Hylton and his Band are now featuring a new Feldman number entitled "I Know Someone Loves Me," a really beautiful fox-trot, which, it is interesting to note, is British-made.

ROUND THE DANCE HALLS.

WHAT IS BEING PLAYED, AND WHERE.

THE PEOPLE'S PALACE. LONDON, E. 1.

Big crowds of dancers are the order of the day (or, rather, night) at this fine, large Hall. The floor is in excellent condition and, as one looks round and sees the comfortable appointments and the general arrangements, one is forced to the conclusion that if this is the People's Palace then the people are very fortunate mortals indeed. Sid. Davis and his Palace Dance Orchestra are in attendance here. This splendid combination consists of eleven performers, comprising: violin, two pianos, tuba, three saxophones, banjo, trumpet, trombone, and drums. Mr. Davis is well-known as a most experienced musician, and as every member of his Orchestra is a soloist, the results achieved leave nothing to be desired. A fine selection of up-to-date tunes is given, the most popular fox-trots being: "Shiela," (composed by Mr. Davis himself), "Show Me the Way to Go Home," "Tea for Two," "Alabamy Bound," "Follow the Swallow," "Top Hat," "Tessie," "Jealous," "Ev'rybody Loves My Baby," "Oh, How I Love My Darling," "Wanderlust," "Copenhagen," "Back in Hackensack," "I'm Feeling Blue," "Me and the Boy Friend," "A New Kind of Man," "I Want to be Happy," and "Shanghai." The waltz is much in demand here—and very well danced, too. Mr. Davis says that the number of requests he has for "Loving Lullaby" is remarkable, and that he has to play this waltz several times each night. Other waltzes in constant demand include: "Haunting Melody," "I Love the Moon," "Close in My Arms," "Shadowland" and "All Alone." Dancing will continue here right through the year, Mr. Sid. Davis and his Palace Dance Orchestra featuring at all sessions.

Cricklewood Dance Hall.

The coming of the warmer weather has brought with it no sign of diminution in the popularity of dancing, at any rate so far as Cricklewood Dance Hall is concerned. This is due, in no small measure to the fact that this Hall enjoys the patronage of a circle of regular dancers who frequent it in and out of season—if it can still be said that dancing is a matter of season. Also due credit must be given for the fact that this Hall is delightfully cool, even on the hottest day. L. S. de Rosa's London Serenaders and Alf. Waddling's Dance Orchestra continue to give their excellent renderings of the latest "hits." "Alabamy Bound," "Copenhagen," "Wanderlust," "Tea for Two," "Me and the Boy Friend," "Jealous," "Show Me the Way To Go Home," "Oh, How I Love My Darling," "Shanghai," "Back in Hackensack," "Ev'rybody Loves My Baby," and "Darlingest" are amongst the popular fox-trots most in demand here, and the American and Scottish Medleys are great favourites as one-steps. Of the waltzes, mention may be made of "Shadowland," "Haunting Melody," "Loving Lullaby" (of which Mr. de Rosa makes a special saxophone feature), "Close In My Arms," "I Love the Moon," and "Eastern Love." As usual, everything possible is done to study the interests and comfort of dancers.

Catford Palais de Danse.

Mr. A. C. Rogers, the proprietor and manager of this excellent Hall, has just celebrated the first anniversary of his opening. He looks back with no little satisfaction upon the past year's results—and forward with great confidence to even better things in the future. Judging from the happy crowds to be seen here, this will prove to be no vain hope. The Silver Syncopated Stars scintillate symphonically and delight everybody with their fine execution and rhythm. Special favourites amongst the fox-trots are: "Copenhagen," "Alabamy Bound," "Me and the Boy Friend," "Wanderlust," "I Want to be Happy," "Show Me the Way to Go Home," "Jealous," "Back in Hackensack," and "Shanghai." The popular waltzes include: "Loving Lullaby," "Shadowland," "Close in Your Arms," "Haunting Melody," and "All Alone." Dancing will continue here through the summer, and many interesting feature nights have been arranged.

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NEXT WEEK'S CALLS.

MONDAY, JUNE 8, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 29 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Marguerite."
JERSEY OPERA HOUSE (rehearsal, 1).—"The Blindness of Virtue."
YEOVIL PALACE (rehearsal, 1).—Steve Bartle.
JERSEY ALHAMBRA (rehearsal, 1).—The Greenaways Trio.
ACTON GLOBE (rehearsal, 1).—Ernest and Berthe.
EALING BROADWAY PALLADIUM (rehearsal, 12).—Clown Argo, Blake and Fry.
TOTTENHAM PALACE (rehearsal, 12.15).—James Stewart, Butler and Barnes.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Arthur Bradford presents "Star Shells."
PAISLEY THEATRE (rehearsal, 12). Frank E. Franks presents "Dole Stopped."
PAISLEY RINK PALACE (rehearsal, 12).—Four Ames, Brent Brothers, Lee and Leno.
IPSWICH HIPPODROME (rehearsal, 11.30).—Julius Darewski presents "Twinkles."
IPSWICH LYCEUM THEATRE.—Company as booked.
HAMILTON HIPPODROME (rehearsal, 1).—Gordon Inglis presents "Cabaret Frolics."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—James Livingstone.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME. — Wesdennel Productions, Ltd., present "Grumbles of 1925" Revue.
MANCHESTER JUNCTION THEATRE.—Pictures and company as booked.
MANCHESTER METROPOLE THEATRE.—Chas. Hand presents "Explosions" Revue.
MANCHESTER OSBORNE THEATRE.—Thos. F. Convery presents "On the Dole" Revue.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Yellow Ticket."
MANCHESTER QUEEN'S PARK HIPPODROME.—The Newlove Productions present "Cross Words" Revue.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "Moths."
PRESTON ROYAL HIPPODROME.—Lew Lake presents "Come On, Steve" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—Wm. De Lacy presents "His Lucky Wife."
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—The Bros. Walsh present "Blazes" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Kioto and Rene, Pictures, and company as booked.
LIVERPOOL PAVILION THEATRE.—The Broadhead Players present "The Coastguard's Daughter."
BURY HIPPODROME.—The Broadhead Players present "Three Weeks."
MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Will Parkin presents "Touch and Go."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Messrs. Delman and Longstaff's "Bull's Eyes."
WEST BROMWICH THEATRE ROYAL.—Herbert Cowley Rep.

LONDON SYNDICATE HALLS.

(See p. 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See p. 12.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON. — Charlie Rich's "Three Bags Full."
BURNLEY.—Harry Ray's "Irene."
SOUTHAMPTON.—Ernie Lotinga's "The Loom."
CARLISLE.—Gar Kiddie's "Bad Boys."
BRADFORD. — Hanaway Brothers' "Posh."
HUDDERSFIELD.—Beresford and Pearce's "Snacks."
HALIFAX. — Henry Lees' "White Heather."
BLACKBURN. — T. Elder Hearn's "Cheerio."
LEICESTER.—Company as booked.

MOSS' EMPIRES.

FINSBURY PARK EMPIRE (rehearsal, 11).—Harry Norris presents "Larks."
NEW CROSS EMPIRE (rehearsal, 1).—Walter Williams presents "P's and Q's."
STRATFORD EMPIRE (rehearsal, 1).—Harry Day presents "Headlights."
VICTORIA PALACE (rehearsal, 11.30).—The Flemings, Jack Hylton's Band, Sisters Clifton, Norman Long, Schichtls Marionettes, The Palace Girls, Harry Thurston, and The Gresham Singers.
CARDIFF EMPIRE (rehearsal, 1).—Wheeler and Mason present "Gadgets."
SWANSEA EMPIRE (rehearsal, 2).—The Playgoers Syndicate present "Scotch and Polly."
NEWPORT EMPIRE (rehearsal, 1).—Norman Lee presents Gertie Gitana in "Nelly Dean."
NOTTINGHAM EMPIRE (rehearsal, 1).—"The Nine O'clock Revue."
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Martin Henry presents "Alf's Button."
GLASGOW ALHAMBRA (rehearsal, 11).—Paul Murray and Helen Trix present "Tricks."
BIRMINGHAM EMPIRE (rehearsal, 12.30, low pitch).—Madge Kennedy, Charles Austin, Mona Grey, Ruby Sisters, Resista, Finlay Dunn, A. C. Astor.
BIRMINGHAM GRAND (rehearsal, 1, low pitch).—Harry Day presents "Records."
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 1).—"The Bamboula."
GLASGOW EMPIRE (rehearsal, 11).—Lyons and O'Moore, Hetty King, Dolly and Inez St. Vincent, Van Dock, Les Stadium, Coram, Tina Paynola.
LEEDS EMPIRE (rehearsal, 1).—Carr Lynn, Albert Whelan, Texo, Alice Craven, Princess Wahletka, Ella Shields, Hicken and Rose.
HULL PALACE (rehearsal, 1).—Archie Pitt presents "A Week's Pleasure."
SHEFFIELD EMPIRE (rehearsal, 1).—"Same to You."
BRADFORD ALHAMBRA (rehearsal, 12.15).—Tom Arnold presents "The Pepper Box."
EDINBURGH EMPIRE (rehearsal, 12).—G.L. Productions present "Brevities."
NEWCASTLE EMPIRE (rehearsal, 1).—John Lester presents "Hollywood Follies."
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
SOUTHSEA KING'S (rehearsal, 1.30).—"Plantation Cabaret."
SUNDERLAND EMPIRE (rehearsal, 1).—"Our Liz."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"April Showers."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Nightlights." Cast includes Hedges Bros. and Jacobsen.
GATESHEAD EMPIRE (rehearsal, 1).—"The Menu." Cast includes Max Erard and Zona Vevey.
PRESTON EMPIRE (rehearsal, 11).—"London Calling."
SALFORD PALACE THEATRE (rehearsal, 11).—"Here's to You."
HANLEY GRAND THEATRE (rehearsal, 1.30).—Tom Arnold presents "The Vanity Box."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie repertory season of famous musical comedies.

STOLL TOUR.

(See p. 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Barnstormers."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Paris Nights."
BRIGHTON HIPPODROME (rehearsal, 12).—Medatsu Troupe, Fred Russell, Fyne and Hurley, Hudson Girls, Scott and Whaley, Four Jovers, Niobe.
PORTSMOUTH HIPPODROME (rehearsal, 12).—Company as booked.
BIRMINGHAM HIPPODROME (rehearsal, 12).—"Crash."
SOUTHEND HIPPODROME (rehearsal, 12).—"Our Liz."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Notions."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Attaboy."
LEEDS HIPPODROME (rehearsal, 12).—"Pledges."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Encore."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Pranks."

MISCELLANEOUS.

GLASGOW PAVILION.—De Courville Productions, Ltd., present "Happy Hours."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The Co-Optimists."
AYR PAVILION THEATRE (rehearsal, 1).—"Lucky 13."
CASTLEFORD QUEEN'S (rehearsal, 12).—Winstan Gordon's Star Varieties: Victoria Carmen and her Shadow, W. C. Barnes, Godfrey and Dora, Butters and Boob, Adrienne Peel, Billy Matchett, Six Gay Gordon Girls.
BATH PALACE.—"Loose Leaves" Revue.
GT. YARMOUTH HIPPODROME.—"Creations" Revue.
PENGE EMPIRE (rehearsal, 12).—"Has a Wife the Right?"
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Coloured Lights" Revue.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Round the Town" Revue.
POPLAR QUEEN'S (rehearsal, 4).—Ray Bros. present "The Side Show."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Artemus, Fred Lake.
ASTON HIPPODROME (rehearsal, 12).—"Hop Scotch."
COVENTRY HIPPODROME (rehearsal, 1).—"Say When."
SHOREDITCH "LONDON."—Miss Lily Morris, The Azellias, Johnnie Walker and Mascot, Mark Stone, Dunn and Dee, Four Lees, Billy Riley, The Cameos, Rose and Bud.
EXETER HIPPODROME. — Miss Daisy Wood, The Kasracs, Tony Raglan, Operatic Duo, Les Paulettes, George Lee.
PLYMOUTH PALACE THEATRE.—Miss Dorothy Ward, Shaun Glenville, Tiller's Dorothy Dots, Fiery Jackson, Ted and May Hopkins, Melt and Bray, Jass and Jessie, Jack Shields.
ST. JAMES CINEMA.—Miss Dorothy Coulston.
KINGSTON EMPIRE (rehearsal, 12.45).—Captain Bairnsfather presents "'Ullo."
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. G. E. Williams presents "Crisps."
NORTHAMPTON NEW (rehearsal, 12).—"Love and Kisses."
NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"The Fatal Wedding."
KEIGHLEY HIPPODROME (rehearsal, 12).—Fortescue Repertoire Co.
STOKE NEWINGTON ALEXANDRA (rehearsal, 12).—"What'll I Do?" Revue, including Mark Rivers and Betty Bruce.
DUNDEE VICTORIA THEATRE (rehearsal, 2).—Victoria Monks, Willie Lindsay, The Carryll Trio, Arthur Haynes, Foster and Clayton, The Two Framcis, and Bert Davis.

GUARDIAN M. AND D.S.

The newly formed Guardian Musical and Dramatic Society gave its first performance at King's Hall, Covent Garden, on Saturday evening, the 23rd ult., and can be congratulated on making a distinctly successful start. The musical play selected for representation was Gilbert and Sullivan's "Iolanthe." Miss Vera Mumford was a dainty Phyllis, and sang charmingly. Mr. Alec G. Robinson was equally satisfactory as Strephon, creating a favourable impression both by his acting and singing. Miss Faith Brand put just the right touch of dignity and reserve into her portrayal of the Queen of the Fairies, and also scored as a cultured vocalist. Miss Norah Mills did well in the title part. Mr. George M. Luff made good use of his opportunities as the Lord Chancellor, and the Earl of Mountararat and Earl Tolloller had first-class representatives in Messrs. John R. Sawer and Bernard Gawthrop. Mr. Fred Willis proved to be a capital Private Willis. The encores during the evening were numerous and well deserved. The orchestra and chorus were quite up to the mark. The opera was excellently produced under the stage direction of Mrs. Sidney Rendell, and Mr. M. Kingslake was the efficient musical director. The proceeds were in aid of the funds of the Royal Free Hospital, Gray's Inn-road.

L.C.C. SCHOOLBOYS IN SHAKESPEARE.

Performances of "Much Ado About Nothing" were given in the School Hall by the Upper Standard boys of the Gayhurst-road L.C.C. School, Hackney, on the evenings of the 19th and 20th ult. The young players had evidently received very careful training in their several parts, and spoke their lines with excellent diction and appropriate action. The chief male characters were represented by Fred Forder, Edward Ives, David Powrie, Stanley Gatty, Albert Dare, Albert Smith, Frank Taylor, Leslie Cardwell, Horace Kappes; and the female by Walter Cooper, Fred Cardwell, William Davis, and Arthur Krick. Frank Richardson as Balthazar sang "Sigh No More, Ladies," in admirable style. The appropriate scenery and costumes deserve special mention, the church scene being particularly well managed. The dance in Act ii., scene 1, and the dirge in Act v., scene 3, had been composed for the production by Mr. W. F. Clarke, an old Gayhurstian. The performance was under the direction of Mr. Henry M. Grey, and he and his assistants deserve hearty congratulations on the successful results attained.

At the Opera House, WAKEFIELD, the attraction is "Crash," presented by Sidney Burns. It is a capital show, and the cast includes Billy Bernhart and Dorothy Venton, George Glover, Harry Terry, Dene Williams, Bay Russell, Marie Claire, Dorothy Levy, and the River Girls.

SONGS AND SINGERS.

B. Feldman and Co.

The seaside is already resounding to the strains of the firm's new season winners. Whitsun at Blackpool, Douglas, and hundreds of other holiday resorts has clearly shown that once again Feldmanism leads in no uncertain manner, and among the specially big favourites are "Jealous," "After the Storm," "Ev'rybody Loves my Baby," "I Know Someone Loves Me," "June Brought the Roses," "Let it Rain," "Won't Go," "Mississippi Moonlight," "In a Little Rendezvous," and "Where's My Sweetie Hiding?"

Those clever and popular artistes, Grace Ivell and Vivian Worth, recently afforded listeners-in to the Manchester Station a real treat. They broadcast "Jealous," a Feldman number which suits their style perfectly, and with which they have been scoring an enormous success. They are also going to broadcast this number from the London Station on June 15, and during that week they will specially feature "Jealous" at the Strand Corner House.

That ideal coon delineator, W. G. Watts, reports that he is delighted with the success of "After the Storm," "Down Where the South Begins," and "In a Little Rendezvous." They are all going big for him.

The popular Brothers Geddes have been Feldmanising on the Continent for the past eight months, and have been touring the principal halls of Belgium, France, Germany, and Russia. They report enormous success with such well-known favourites as "Horsey" and "Who's Sorry Now?"

The Scottish Press is loud in its praises for the popular Regent Band, which is such an attractive feature of "Cheerio" revue. When the show was at the Theatre Royal, Edinburgh, recently, the band, under the able directorship of C. S. King, made a splendid feature of "After the Storm," and the papers described their rendering, with realistic effects, as being one of the hits of the evening.

Claughton Holdsworth, the well known and popular baritone, who is appearing with W. H. Edwards' "Brilliants" revue, reports his enormous success with the charming Feldman ballad, "One Million Times a Day." He adds that "One Kiss," another delightful ballad, will shortly be featured as a duet in the revue. Mr. Holdsworth is a very keen Feldmanist.

Milly Constance, a vivacious and talented member of "Red-Hot" revue, is making a special and highly successful feature of "Ten Thousand Years from Now," and has another Feldman winner, entitled "Where Were You?" in active rehearsal for early production.

Alva Harvey, the brilliant soubrette and dancer, has been featuring "Whiter Than Snow," and "He's the Kind of Man That You Like," with enormous success. She tells us that these two winners will be included in her concert party repertoire, together with "Mamma's Baby Boy," "Broken hearted Blues," and many other House of Feldman hits.

The Vaudevillians, presented by H. W. Smith and W. H. Fitch, can always be relied upon to give a bright show. Lilian Smales, the company's versatile soprano-soubrette, has been featuring "Hugo" since September last, and has stopped the show several times with this well-known Feldman favourite. She has also been featuring "California," and "Does the Spearmint Lose Its Flavour?" with conspicuous success. "A Smile will go a Long, Long Way" is the bright finale to the programme. New hits are being introduced immediately.

Popular Irene Shamrock, of Lyceum pantomime fame, is now working with "Attaboy" revue, and is scoring a terrific hit with three leading Feldman winners in "Paree," "Let Me be the First," and "He's the Kind of Man that You Like."

Lawrence Wright Music Co.

New Publications (2s.).—"Row Row Rosie," "Smile All the While," "Flora," "Isabelle," "Home, Sweet Home," "Don't Mean a Thing," and "You're Just a Showoff."

Blackpool at Whitsun was one big carnival of pleasure, and, as usual, the "Wright" numbers were well in evidence everywhere. The most appropriate thing to be said of Horatio Nicholls' latest recruit, "The Toy Drum Major," is that he is the established "mascot" of Blackpool. Visitors to the Winter Gardens gave unstinted applause for "The Toy Drum Major," "Shanghai," "I Will Love You More than Ever," "Oh, How I Love My Darling," "I'll Take Her Back," "When the Gold Turns to Grey," and other "Wright" successes. Not a dance hall was without the winners—"The Toy Drum Major," "Shanghai," and "Oh, How I Love My Darling,"—the dancers especially requesting them again and again.

Amongst the excellent items produced by Norman Langford's Manx Mascots at the Victoria Pier, Blackpool, last week, none found a greater welcome than Horatio Nicholls' Oriental fox-trot, "Shanghai," which was beautifully dressed and brought the house down at every performance. Other "Wright" numbers always featured by this excellent party are "I Will Love You More than Ever," "Best Looking Girls," "I'm Not All There," "San Francisco," "Maggie McGhee," "A N'egg, Some N'ham, and a N'onion," "I Don't Want to Get Married," "Sweet Little You," and "I'll Take Him Back," all being excellently rendered by splendid artists. Numbers used to great advantage as concerteds are "Bouquet," "Oh, How I Love My Darling," and "The King Isn't King any More," which are produced very effectively by a person who has little to learn at this art.

Miss Lillian Carter writes enthusiastically from the Pavilion, Ramsgate, of the big success she is achieving with "Shanghai," "Toy Drum Major," "The Golden West," and "The End of the Road" this week.

A successful show, "Red Hot" Co., which is playing to packed houses at the Bedford, Camden Town, this week, feature Horatio Nicholls' big song success, "Shanghai," as a most original song scena, to the evident appreciation of the audiences, judging by the applause received. Another number from the "Wright" catalogue which is accorded a hearty reception is "What a Life."

We have a very interesting letter from Gordon Taylor, who is with Chuckles Revue at the Palace, Southampton, this week, in which he states: "San Francisco" is going enormous for me. Thanks for a winner.

We paid a visit to the Coronation Gardens, East Ham, last week, where Will Ambrose's excellent concert party did tremendous business, the outstanding hits being "The Toy Drum Major" and "Tennessee," two winners from the "Wright" catalogue.

Belle Isobel, who is scoring such a big success with "What'll I Do" revue, includes the "Wright" numbers in her repertoire, and is rewarded with tumultuous applause for her excellent rendering of "I'm Going to Jazz My Way to Mandalay" and "Tennessee." Other numbers in the show are "Shanghai" and "The End of the Road," which prove big successes.

A letter from Chris. Ambrose, musical director with "Jog Trot" revue, which is at the Pavilion, Torquay, this week, tells us that they are receiving encore after encore for "The Toy Drum Major," "I'll Take Her Back," "Tennessee," and "When the Gold Turns to Grey."

Frank and Nana Adair report from the Olympia Theatre, Glasgow, that "The Golden West," Horatio Nicholls' valse ballad, is proving a tremendous hit.

In a letter received from George S. Young, who is with "Punch" revue at the Opera House, Coventry, this week, he states that Miss Kitty Franklyn is going "great guns" with "What a Life." Miss Franklyn has in active rehearsal another "Wright" number, "San Francisco."

Syd. Bradbury, a staunch supporter of the "Wright" numbers, writes from the Theatre Royal, Bury: "'Eat More Fruit' is terrific for me. Getting rounds and rounds of applause."

Mannie Gilbert, who is also at the Theatre Royal, Bury, is still putting over "I'll Take Her Back" in his own inimitable style.

Val Stanley and his Empire Band, with "Alive in 1925" revue, feature many numbers from the "Wright" catalogue, including "Oh, How I Love My Darling," "I'll Take Her Back," and "Shanghai." They also have in active rehearsal the big song success, "The Toy Drum Major."

Miss Rosalind Chard informs us in a very interesting letter that she introduced into the revue, "Stunts of 1925," "San Francisco," which proved to be the outstanding hit of the show.

During our visit to the London Shoreditch this week Miss Lilian Rutt held the audience with her rendering of "The Best Looking Girls," and was accorded great applause at the conclusion.

Miss Zena Carol, who is with Dick Sutherd's concert party at the Cosy Corner Pavilion, East Bay, Dunoon, writes enthusiastically about the "Wright" numbers which she is featuring. Miss Carol is a delightful artist who handles her songs to the best advantage, and there is little wonder that "Eat More Fruit," "The King Isn't King any More," "Oh, How I Love My Darling," and many other hits, are—as she says—sensational successes.

Miss Gladys Coombs, with George Sanger's revue, "Snatches," scored a tremendous success when she produced "Waikiki" at the Royal Theatre, Worcester, on Monday, the number being specially dressed and excellently rendered.

Archie Hill, the popular tenor, writes from the Hippodrome, Chester, that "Close in My Arms" is terrific, and gets him tumultuous applause. Another number from the "Wright" catalogue Mr. Hill features with great success is "At the End of the Road."

Francis & Day.

The summer season opened at Blackpool in a blaze of splendour—sunshine, laughter, and—indispensable concomitant—song being everywhere overwhelmingly in evidence, and many of the myriads who were not singing danced instead as only Blackpool's joyous visitors can and do! Hits in the song line much in evidence included "All Alone," "Follow the Swallow," "Haunting Melody," "Driftwood," "Florida," "Hum a Little Tune," and "The Sun Will Soon Be Shining"; and newer items that caught on comprised "On Mother Kelly's Doorstep," "My Girl's Mother," "Nearer and Dearer," and "I Shall Be Sorry for You."

The Wylie-Tate Super-Pierrots, who began their summer campaign on the Central Pier on May 28, played on Monday to enormous audiences. One of the most successful items was "All Alone," embodied in a pretty scena. It was sung by Elaine Robinson, with violin obligato by Pauline Crothers, whilst an interpolated ballet dance by Irene North heightened the pleasing tout ensemble. The last-named artist was also heard in the song "Millions of Men," and in duets with Hal Bryan, "Summer's Here" and "Nothing Ever Happens to Me" eliciting much applause. Hal Bryan made a hit with "Could Lloyd George Do It?" and Jimmy Pullin, assisted by his clever coadjutors, scored heavily with "We're Gonna Have Weather."

Fred Walmsley and his Tonics' budget of Francis & Day songs bids fair to be highly popular. The Whitsuntide favourites comprised "The Old Days and the New" and "Epitaphs" (sung by Fred Walmsley), "Hum a Little Tune" and "It Had to Be You" (Hilda Simpson), "Red, Red Rose" and "Codling" (Bryn Gwyn), "All Alone" and "Follow the Swallow" (Mollie Aldridge), "Love, Limited," and "Stick to Water" (Phil Lester), "Lazy" and "In Carolina" (Roy Barbour), and "She Seems to Know" and "Cousin Clara's Crazy Over Crosswords" (Bert Pearson).

Blackpool visitors in the usual manner demanded encores at the Empress Ballroom, where Harry Wood's orchestra again gave delight, among the pieces in high favour being "Haunting Melody," "Driftwood," "All Alone," "Florida," "Nearer and Dearer," and "My Best Girl." Arthur Davis's orchestra at the Tower Ballroom also featured a number of the firm's dances in faultless fashion, among them such favourites as "In Carolina," "All Alone," "Don't Put the Blame on Me," "Follow the Swallow," "Lazy," and "Me and the Boy Friend."

At the Blackpool Metropole the guests were loud in their praises during this Whitsuntide of Gerald Bright and his orchestra, who were featuring, among other numbers of the house, "Haunting Melody," "My Best Girl," "Oh! Mabel," and "All Alone."

The Trocadero Ballroom was, too, during the holidays thronged with satisfied dancers, who applauded vigorously Stanley Barrett and his talented band, among the much-liked items being "Nearer and Dearer," "Don't Put the Blame on Me," "My Best Girl," "Follow the Swallow," and "All Alone."

Keith Prowse.

Vincent Lopez and his famous band paid a visit to Margate last week-end and gave a fine programme of music at Westbrook Pavilion, which included "Alabamy Bound," "Peter Pan, I Love You," and "Nola" (pianoforte solo). Grace Ivell and Vivian Worth, the well-known entertainers, supplied the vocal part of the entertainment, and were heartily applauded for their rendering of "Any Way the Wind Blows" and "Rock-a-Bye My Baby."

At the Coliseum, Layton and Johnstone continue to score with "Alabamy Bound."

The hit of the "Punch Bowl" at the Duke of York Theatre is "Did Tosti Raise His Bowler Hat?" as featured by Norah Blaney and Gwen Farrar.

Geo. Hurst, descriptive vocalist, writes: "I put your 'Melody of Memories' on for the first time on Monday, and it went great. It is a sure winner." Billie Allan, producer of "Joy Bells" Concert Party, reports: "'Alabamy Bound,' 'Peter Pan, I Love You,' 'Dear One,' and 'Drummer Boy' are all meeting with record success."

Judy De Groot, leading lady in "Hanky Panky" revue, has introduced "The Hoodoo Man" into the production. This number is as big a hit as "Alabamy Bound," which Miss De Groot has been featuring for some weeks.

The merits of "Did Tosti Raise His Bowler Hat?" are taken advantage of by Daisie Morell, who is awarded a cordial reception for her original rendering of the number.

A talented musical act is The Gladwyns, three ladies who put over in fine style "Alabamy Bound."

"The Hoodoo Man," "Peter Pan, I Love You," and "Alabamy Bound" are three "snappy" numbers featured in "Snappy" revue.

Other numbers in great demand include "Just Like a Beautiful Story," "Half a Moon," "She's Such a Nice Girl," "She Loves Me," "Way Out West in Kansas," "When We Are Together," "It Was Only a Dream," "That's My Girl," and "Patsy."

Artists are invited to send 1s. 6d., together with professional card, for a selection of our latest numbers.

Whitehall Music Co.

The Buffalo Orchestra (direction, Shenkman-Quitt), at the Birmingham Palais de Danse, continue to feature and broadcast "Loving Lullaby" with great success. Marcus Shaw tells us that his Palladium Dance Band featured this number over Whitsun Week at the New Bohemia, Broadstairs, and that it was encored four times at every session. Paul Belinfante and his orchestra of the West Pier, Brighton, have had great success with "Loving Lullaby," and many encores are demanded. This number was broadcast in "The 7.30 Revue," produced by Victor Smythe, on Whit-Monday, being worked as a quartet. The firm's new comedy song, "We're Gonna Have a Summer One Day Some Day" (Rowley, Lemon, and English), has certainly caught the fancy of concert parties, and many applications for it are being received. This is a splendid number for all occasions, especially upon a wet day! Band parts of this number will be issued in due course. Letters received from various concert parties indicate that the firm's most-featured numbers this season will be: "Fair-weather Love," "I Want to Kiss You, Dear," "Loving Lullaby," "Silver Moonbeams," "We're Gonna Have a Summer One Day Some Day," "Precious Wee One," "I'm Longing for My Old Girl Now," and "Come When the World is Sleeping."

All producers of revues and musical plays should send for the full band parts number, and dance bands for the special dance orchestration. Concert parties should send in for the firm's batch of seasonable numbers, and pianists for solos. The charge in each case is 1s. 6d. Dance bands should ask for particulars of subscription to the Whitehall Dance Orchestral Journal, whereby, for a small fee, they are guaranteed a definite number of the firm's dance novelties, specially arranged for dance bands, mailed immediately upon publication.

Stork Music Publishing Co.

"Eastern Love" was accorded the best reception of the evening at the Savoy Hotel, when this waltz was broadcast from there recently by the Savoy Havana Band. Victor Vorzanger writes that it is immensely popular at East Ham Palais de Danse. From Huddersfield, Arthur Hardcastle writes, "I expected 'Eastern Love' to go, but the reception simply staggered me." Billy Merrin's Orchestra features "Eastern Love" and "I'm Feeling Blue" at Nottingham with tremendous success. Harry Lord (Rochdale) writes: "'Eastern Love' brought the place down. I can't stop playing it." W. F. Hulley (Aquarium, Great Yarmouth) reports that "Eastern Love" has a wonderful reception always. Harold MacPherson, whose band broadcast the waltz in Canada recently, says it is already very popular over there. 'I'm Feeling Blue" is the outstanding feature in "Ten to One On" Revue. Len Roy writes that it was encored three times at Crystal Palace recently, and a similar report comes from Cecil Goodwin's Syncopated Orchestra (Nottingham). "Why do you Haunt Me?" continues to make big progress. It has been played by the Savoy Havana Band, and is sung in many concert parties. Edward McKeown, who recently had the Stork concert-party parcel, writes: "Your percentage of 100 is very high; as a rule, it is about 5 per cent. suitable." Concert party proprietors should take note of this, and send P.O. 1s. 6d. for the "Stork" parcel right now.

Dix, Limited.

Miss Billie Bentley, of "Crayons" revue, is featuring the waltz-ballad, "Who's Your Plaything Now?"

Miss Lilian Burgiss, the delightful soprano, continues to feature "The Day I First Met You" with wonderful success.

Miss Rosalind Chard is finding "I'm Singing My Way Round the World" to the liking of the public.

Miss Dorrie Doreen is featuring "Wanderlust" and "A Clock's Got Hands" with her usual artistry.

Miss Grace Ivell and Miss Vivien Worth have included "Wanderlust" amongst their hits to be broadcast.

Miss Kitty Kennedy introduced "Mona When She Taps on Her Corona" with her usual success.

Miss Peggy Lawson made a sensation in Wakefield last week with "When Love Dies."

Miss Alice Maude, in the everlasting revue, "Marguerite," renders "Who's Your Plaything Now?" with undoubted ability.

Miss Lilian O'Neill, in excellent voice, renders "First Love" with much charm.

At the Queen's Cabaret, Frances St. Clair is featuring "Tell Me Why" with considerable applause nightly.

The Misses Stocker, at the Trocadero, are singing "Dance Your Shoes Away" and "Elizabeth Ann," which are being encored nightly.

Miss Dorothy Storm, at the Mile End Empire, introduced "Wanderlust," which was much appreciated.

Hilda Ward's Orchestra at the Palace of Dancing, Wembley, are featuring "Wanderlust," which is encored nightly.

The Palace Girls, at the Victoria Palace, have included "Wanderlust" and "My Sunshine Came on a Rainy Day." These numbers are much applauded at every house.

Miss Nellie Wigley's rendering of "Tell Me Why," and "The Best Loved Friend of All" was much appreciated at the Hippodrome, Brighton, this week.

Fred Barnes, the popular light comedian, advises us that "Wanderlust" is a very big hit with him at the Hippodrome, Manchester.

John Birmingham's Band are rendering "Love Bells" waltz to much applause at the Coliseum, London.

Willie Cave, of "Sharps and Flats" revue, gets much applause with "A Clock's Got Hands."

Sid Dooley, of "Snacks" Revue Co., writes us that "There Are No Flies On Aunty" was a riot at Doncaster.

Stanley Durward, in Archie Pitt's "Tower of London" revue, is making a tremendous hit with "Wanderlust."

Bert Foley, in "Crayons" revue, sings "Wanderlust," which is much appreciated.

Fred Lake, the well-known vocalist, advises us that "I'll Tell the World" is always a big number with him.

Ernie Rivoli, at the Hippodrome, Rochdale, this week renders "Wanderlust" with much applause.

Ray Varle's rendering of "Who's Your Plaything Now?" is much appreciated in the revue, "Star Shells."

Bert Weston, in "Puzzles of 1925" revue, is singing "Lizabeth Ann" nightly with considerable success.

Arrangements have been made to broadcast a section of the 16th Annual Concert of the National Union of School Orchestras, which will be held in the centre transept of the Crystal Palace on Saturday evening. This concert, which will be composed entirely of massed orchestras selected from schools in London and the home counties, will be assisted by the band of H.M. Scots Guards. Considerable interest has been created in broadcasting circles respecting the effect that the broadcasting of music played by 4,000 performers will have.

At the Theatre Royal, WHITEHAVEN, Mr. W. F. Glaze's Co. is retained. They are presenting "Uncle Tom's Cabin" and "Somewhere a Voice is Calling."

ACTORS' CHURCH UNION.

Twenty-Sixth Anniversary.

In the unavoidable absence of Bishop Talbot the Bishop of Willesden presided at a public meeting, the twenty-sixth anniversary, held on Tuesday afternoon, May 26, by the Actors' Church Union at the Royalty Theatre. Amongst those present were Bishop Berry, Canon Parish, Madame Isabel Beresford, Mr. Sidney Dark, the Misses Lilian Braithwaite, Phyllis Broughton, and Sheila Kay-Smith.

At the opening of the meeting Mr. Kingsley Lark sang the Prologue to "Pagliacci," and Miss Helen Howgrave "Verduronette" (old French), and "Oh! Dear! What Can the Matter Be!"

The Chairman announced that the following message from the Queen had been received in response to a telegram sent by the Union offering congratulations on her birthday:—"The Queen sends her grateful and sincere thanks to the members of the Actors' Church Union for their loyal and kind birthday message." He further announced that Sir Martin Harvey had written expressing regret at his inability to be present, but promising to give a performance during the autumn in aid of the Society. Miss Sybil Thorndike and Mrs. Edward Compton had also written regretting that they were unable to attend the meeting. The Bishop said he was able to report that the past year had been one of distinct progress and success. The Union began in a very small way, but it had grown and developed, and at the present time the membership was 3,460, this being an increase of 500 compared with last year. There were 1,566 theatrical members, a fact for which they were thankful; and the Union had 661 chaplains in England, Scotland, Ireland, and all over the world where the work of the Society was being carried on. The income last year was £1,200, showing an increase of £350; and the subscribers who gave regularly, had contributed £388. In the hostel for the children of touring actors at 81, Sinclair Road, West Kensington, there were 16 boys and girls, and without a shadow of doubt this branch of the work had been abundantly blessed. The Bishop in conclusion made complimentary references to the headquarter's chaplains and Hon. Secs., the Rev. Donald Hole and the Rev. W. Evelyn Kingsbury, and bore testimony to the energy and force put into the work by the staff at the offices in Soho Square. The reports which had been received at headquarters were of a satisfactory character.

Madame Isabel Beresford gave detailed particulars respecting the Memorial Hostel for the children of actors, and made an earnest appeal for help.

Mr. Sidney Dark spoke on the players' responsibility. Having declared he was not a Puritan, he went on to say—"An enormous amount of rubbish is being taught the public by people who have an idea that no truth can be taught outside a sewer. Those responsible for the conduct of the drama should remember the rather simple young woman at the back of the gallery and the equally simple young man in the Oxford trousers at the back of the pit, who may be permanently influenced for evil by a play called 'intellectual,' in inverted commas, which over-emphasises the unpleasant side of life. I am persuaded that there are thousands more pleasant people than otherwise, and actors have a great responsibility in this matter. A play has more influence on people than either a book or a picture."

In conclusion Mr. Dark wished the Actors' Church Union increased power and activity.

Canon Parish, senior chaplain, West Hartlepool, gave some interesting details regarding the work of a provincial chaplain.

Miss Lilian Braithwaite made an earnest appeal on behalf of the Union and the children's hostel in Kensington. She said that with regard to its unfortunate members, the profession as a whole did realise their responsibilities. There was no hospital or other deserving charity which they were not ready and willing to help. She herself never felt the slightest compunction in making an appeal on behalf of a charity; those in the profession did their share in contributing, and the public should, when occasion offered, help the players. The collection, which was under the direction of Miss Phyllis Broughton, was then made; she was assisted by the Misses Florence Bayfield, Violet Carmen, Hylda Coward, Fayre Four Sisters, Nancy Pawley, Molly Wright and others.

Bishop Berry moved a vote of thanks to the Chairman, Mr. Dennis Eadie, for the use of the theatre, and to the speakers; and the meeting concluded with the singing of the National Anthem. During the afternoon selections were played by the London Diocesan Bandette.

"The Gondoliers" at Limerick.

The Cecilian Operatic Society presented "The Gondoliers" at the Coliseum, Limerick, last week. The production was well received, and special mention should be made of Mr. E. J. Bourke, as "Guiseppe," who was in excellent voice; Mr. Charles O'Connor, as "The Duke," and Mrs. L. O'Carroll Pearse, who sustained the role of Inez admirably. Mr. W. H. M. O'Shaughnessy was the musical director, and Mr. H. Barry Lanchester coach and stage manager.

FROM THE PROVINCES.

(Continued from page 7.)

The holiday attraction at the Theatre Royal, BATH, is "The Eye of Siva," in which prominent characters are played by Geo. Manchip, Theo. Charlton, Travis Green, Henry Carter, Nancy Roberts and Cecil Fox. At the Palace is the revue, "Merry and Bright," in which the fun is kept going by Chas. Beanland and Fred Cary.

At DEVONPORT Hippodrome, Paris Productions, Ltd., have a good show entitled "Paris Nights." Tom Payne, the famous West-end comedian, has the lion's share of the work, and he is good in every number. The other principals are also excellent, the leaders being Arthur Jeffreys, Billy de Haven, Dandy Page, Queenie May, Vera Hilliard, Edna Davies, and Lenard Revel.

At the Grand, DONCASTER, Messrs. James Jewel and Charles Hand present their revue, "Explosions." The cast includes Jimmy Jewel, Gertie Driver, Audrey Hill, Jack Sheridan, Taranaki and Tui, Laddie Prince, Jimmie Hewitt, Walter Vedale, Mona Marsh, Dorothy Belton, Johnnie Foster, Jack Brady, and 12 Margo Girls. At "Arcadia" Robert Bottomley and Isobel Maule's Company present the farcical comedy, "Nothing but the Truth."

At the Theatre Royal, DEWSBURY, the attraction is the popular play, "When the Heart is Young," ably produced by the Alfred Denville Stock Company. At the Empire, variety is headed by the "Act Beautiful," presented by Wm. Upperidge, featuring a beautiful Arabian mare, Lillie, and Setter dogs. David Poole and his "Johnny Green" are a real ventriloquial treat. Vera Rudd and Partner shine in a clever equilibristic act. A Scotch comedian with an original style is J. A. Powers; Will Somers excels as a juggler; Gerrard and Kray submit a good singing and dancing act; and Adrienne Peel, A.R.C.M., is good in music and monologue.

Mackie Production Syndicate present "Hop Scotch" at DUDLEY Opera House.

At the King's, DUNDEE, is "The Golden West," a revue with a wild and woolly West flavour and many exciting escapades. It is presented by an excellent company. Eddie Polo, the American film star, was unable to appear on account of a motor accident, Jack Willis deputising for him. The leading comedian is Tommy Mostol, who also presents the piece, and he is delightfully funny. Ray Zack, in a comedy character part, makes a big hit as the heroine. Audrey Wilmore sings and acts charmingly, and Allan Bailey puts over some excellent vocalism. Capital work is contributed by the Western Quartette, the Twelve Californian Girls, and other members of the company. Beric Hammersleigh and his repertory company concluded their two months' dramatic season at the Victoria last Saturday amidst scenes of great enthusiasm. A new revue, "Dundee Calling," is presented by Gordon Inglis, two big houses on Monday night receiving it with approval. A strong cast includes Dane Bruce, May Waller, Yorke and Morgan, and Gordon Inglis, all artists of outstanding ability. Dolly Dandy, Alice Charlton, May Lamb, and Priscilla Dean are also prominent, and the finished work of the Six Humpty Dumpty Girls calls for special praise. Appearing at the Princess's is Peter Bernard, a clever exponent of ragtime, and Edie Haley, the popular comedienne and male impersonator, supplements the programme at the Queen's Cinema.

At The Crown, ECCLES, the Broad Head Players present "Boy of My Heart." Charles Brandon plays the part of Paul von Reismann in a convincing manner. Harry J. Clifford is appreciated as Harry Stanley. Douglas Ives, Lewis Manton, Stanley Radcliffe, and John L. Moran give satisfaction. Winifred Wayne is pleasing as Margaret Kingsley. Mary Morosco ably interprets "The Red-haired Woman." Gertrude Bonsor, May Day and Betty Booth render good support in their respective characters.

Messrs. Thomson and Finglass present their revue, "Situations," at the Hippodrome, GLOUCESTER. The comedy and production is good, and the outstanding feature is the coon impersonations and dancing of Tom E. Finglass.

Jack and Milly Royal, the master entertainers, are appearing at the Theatre Royal, HEBBURN. An excellent programme of pictures is also shown.

At the Hippodrome, HUDDERSFIELD, Harry Ray is presenting the musical comedy, "Irene." The cast includes Harry Ray as Madame Lucy, Rita Moir as Irene O'Dare, Decima Talmadge as Mrs. Chesters, Chas. Wingrove as J. P. Beaudon, Betty Crowden as Jane Gilmour, Ilma Hanley as Helen Cheston, Nellie Dade as Mrs. O'Dare, Ballard Berkeley, Chas. Victor, Harry Wood, Norman Pierce, Avis Thorne, and Jessie de Grey. At the Palace is Gar Riddies' burlesque, "Bad Boys," with Bert Groves as Sammy Snooks, Bert Melville as Rudolph, Elsye Cubbins as Millicent, Louis Shand as Flash Jack, Jack Elsie as Mr. Stern, George Gilbert as The Colonel, Kitty Avery as Dorothy, Bert Belmont as Chaplain, Hugo Hamel as Dartmoor Dan, Chas. L. Arthur Gordon, Fred Dane, Bert Davies, Billy Nelson, Fred Bradshaw, [illegible] Williams, and Billy Sands as Bad Boys.

Harry Slingsby's revue, "Whizz," is the holiday attraction at the Tower, MORECAMBE; and Malcolm Scott, in "Bringing Up Father," fills the bill at the Royalty. Messrs. Broadhead and Son at the Winter Gardens present Ten Loonies Co., De Vola and Rex, George Crowther, Jack and Kitty Noyes, Johnnie Walker, and the Musical Exceldas.

At the Hippodrome, MARGATE, "London Calling" is the attraction, with a cast including Cicely Eldon, Jerry Verno, etc., etc.

At the Palace, NEATH, the Ringle Bros. are the attraction with their amusing sketch, "Fun in a Restaurant." At the Gnoll Hall the holiday attractions are Rupert Ingalese and his Flunkeys, supported by Miss Angela Grey, pianist.

Bruce Bairnsfather's revue, "Ullo!" is drawing good holiday business at the New, NORTHAMPTON. It is presented by a well-picked company, who cleverly infuse into the piece the true Bairnsfather spirit. Billy Bennet ("Old Bill"), ably supported by Ted Cowan and Dan Booker, provide endless amusement of a reminiscent nature. Louis Holt, Betty Bright, Jean Lester, Ethel Beard, Edward Carlyon, Olive Moore, and the "Ullo!" Girls are also amongst the company. At the Opera House, Milton-Bode and Fred W. Warden present "The Rat"—a well-told story, vividly portrayed by a good company, who sustain the Montmartre atmosphere throughout the piece in a manner much above the average. Included in the cast are F. V. Owen as Pierre Boucheron ("The Rat"), Paulette Loring, June Meredith, Eunice Mann, Nellie Cozens, Kathleen Saintsbury, A. B. Robert, Elsie Percival, Greta Wood, and Mary Lytton.

A capital company give a fine rendering of the revue, "Snacks," at the Palace, OLDHAM. Sid Dooley causes endless fun and laughter; the O'Leary Girls are a fine turn with their musical and vocal numbers, and Bonny Betty and Wee Toss are delightful with good dances. Ross and Jerome also do some good numbers, Nelly Payne is good, and Oliver Hardwick sings in an excellent manner, and the Alexander Opera Singers contribute good music. At the Colliseum is Fred Curran in amusing songs. Lena Brown is a prime favourite in her low comedy and had a good reception. Aito and Maid give a capital equilibristic act, and the Selvinos are smart trick cyclists. Jack Clevenor plays the concertina well, and some smart dancing is provided by Carron and King, and Alec Mandea is a smart conjuror.

At the New Theatre, OXFORD, is the Stratford-upon-Avon Festival Company, under the direction of W. Bridges Adams, in repertoire. The plays presented include "Much Ado About Nothing," "A Winter's Tale," "Macbeth," "Two Gentlemen of Verona," "King John," "The Critic," and "As You Like It." The company is excellent, and splendid performances are being given, reflecting great credit on the producer. In "Much Ado About Nothing" Florence Saunders secures a triumph with her vivacious rendering of Beatrice. The same applies to James Dale as Benedick. Ruth Taylor is a modest and attractive hero. The Claudio of Maurice Colbourne is played with due restraint, while H. Worrall-Thompson as Don John and Kenneth Wicksteed as Leonato imbue the parts with earnest conviction. Great applause and appreciation is awarded Randle Ayrton for his clever and humorous presentment of Dogberry. He is ably assisted by Richard Goolden as Verges. The minor parts are adequately portrayed.

At the PAISLEY Theatre the famous Dixies present their novelty production, "Something New," a particular feature being the Dixie Jazbos Band. The programme at the Rink Variety Palace is provided by Leeburn's Seven Stars, vocalists and dancers; Willie Lindsay, Scottish comedian; and Jack Short and May Dalziel, vocal comedy duo.

At the Theatre Royal, PORTSMOUTH, the summer season has commenced with "A White Man," by Milton Royle. The cast includes Andrew Melville, Frank E. Petley, Edward Irwin, Rose Ralph, Andrew Emm, supported by Mohamed Ben Mohamed and his troupe of Mexican Anglo-Arabians. At the King's "Mr. Tickle, M.P." is the attraction. The cast includes George Bass, and Kay's 12 Kandy Kickers. At the Hippodrome is "The New Splinters," known in France as "Les Rouges et Noirs." The cast includes Hal Jones and Reg. Stone, with the original chorus. At the Coliseum is "Ten to One On," in seven "gallops." The cast includes Jimmy James, Tony Wood, Stella Dene, Dot Boston, Coverdale's St. Ledger Girls, Billy Shaw and Rene Raye, whilst variety by Sam Andy and Stylo and Sonny completes. At the Clarence Pier Archie Wallen presents "Farce." At the South Parade Pier are Tom Howell's "Opieros," with the additional attraction of Nelson Keys and Company last night.

Before crowded houses at the PRESTON Empire Harry Slingsby is presenting "Zip!" featuring Billy Caryll, Hilda Mundy, and strong supporting company, including the Sterndale Orton Quintette, Charley Weaver, Dora Dolaro, and the "Zip" Girls. Billy Caryll and Hilda Mundy are mainly responsible for the humour with which the play is crammed. The show goes with a swing and has plenty of tuneful music, together with some clever dancing. At the Hippodrome Fred Le Cren is having a record week with his farce, "Models and Muddles." The cast includes Wm. Milner, Fred Oxo, Harry Le Cren, C. Gilmore, Joe Poynton, Kitty Cannon, Mark Coney, Dolly Pritchard, James Ratcliffe, Adah Le Cren, and full chorus.

Mr. Frank Liston's company are appearing in a revival of the American musical and dramatic success, "The Fatal Wedding," at the County, READING. The children's scene, in which Madame Walker's Little Wedding Belles work a number of specialities, is very effective. The talent displayed in the production is exceptionally good. The Palace is closed for the summer recess.

The Denville Stock Co. continue to draw full houses at the Theatre Royal, ROCHDALE. This week they are presenting "Gentleman Jim." At the Royal Hippodrome Will Murray is presenting "Casey's Court," with himself as Mrs. Casey. The varieties at the Empire Hall are presented by Dudley Dale, in sketches, stories, and steps.

At the SALFORD Palace Archie Pitt presents his revue, "A Week of Pleasure." Included in the cast are Walter Amner, Pat Aza, Betty Fields, Edith Fields, Tommy Fields, Joe Bond, Hilda Fox, Nellie Ryan, and Regina and Frinton. Specialities are given by the Busby Band of 12, also the Twelve Tower Dancing Girls. At the Royal Hippodrome Harry Firth presents a musical burlesque, "Just Fancy." The cast includes Bert Davies, Charlie Russell, Karl Edwards, Leah Victoria, specialities by the Eldorado Four and the 8 Dainty Maids and Rondelle.

The Palace, SALISBURY, is presenting "Tiddly Winks," the laughing revue in nine scenes. The cast includes Eric Dudley, Harry Loman, and Nellie Vicars, supported by a troupe of dancers and special chorus. The cabaret scene in the final act is very fine. The theatre closes for the usual summer vacation, opening on August Bank Holiday.

At the Opera House, SCARBOROUGH, are Hamilton Deane and Co. in "The Man from Toronto," "The Faithful Heart," and "Raffles."

At the Theatre Royal, SMETHWICK, Jack Como presents "The Goods of 1925" revue. Played by Jack Como, Charley Harvey, Billy Martin, Tommy Bourne, and Leo Cud's Brass Five, Bessie Wood, Gwen Clark, Madge Waller, supported by Bessie Leslie's Superb Six, and full chorus, under the musical direction of Mr. Frank Waller. At the Empire, supported by pictures, are Fredson and Rejan in original comedy songs and dance fantasies. At the Coliseum special varieties include Delvaine's marionette players in an interesting act, Mabel Harald, versatile soprano and pianist entertainer. At the Palace Pip and Melinda, Irish giants, provide the variety in "Miniature Mirthquakes."

At the Theatre Royal and Opera House, ST. HELENS, Edward Dunstan and Company opened with "Hobson's Choice" on Monday. "The Shaughraun" was given on Thursday and Friday. The company have done remarkably well, and came through the ordeal of giving a Lancashire play in Lancashire with great credit. At the Hippodrome Jos Morrison presents the revue, "Jazzland." The cast includes Charlie Wood, Maisie Terriss, Len Battle, Ben George, Eleanor Smith, Bryant Whitmond and Le Garde, Billie and Betty Leslie, and Bevan and Joe Morrison's Band.

The Whitsuntide attraction of the Denville Stock Co. at the Royal, STOCKPORT is Gladys Cooper's success, "The Sign on the Door." At the Hippodrome Morris and Stella present their revue, "Posh," which includes those amusing comedians, the Brothers Hannaway.

STOCKTON Hippodrome's first week's stock season of Mr. Nevill Graham's excellent company proved a distinct success. This week "A Bill of Divorcement" is being played. The members of the company are most capable. At the Grand "The Yellow Ticket" and "Uncle Tom's Cabin" are being produced by the able company, whose popularity is still maintained.

The revue "Night Lights" is at the Empire, SUNDERLAND. The company includes Hedges Bros. and Jacobson, the pioneers of ragtime; Joe Young, eccentric comedian; Fred Malcolm, Rita Bernard, Thelma Young, Ida Leroy, and the Ginger Girls. There are many novelties, and the production has been well received. At the Theatre Royal there is the revue "Are You Working?" and it is full of fun. The leading comedians are Mr. Gregor and Mr. Hood, and the cast also includes Barry Burnett, Minnie Thompson, and Edith May. There is a strong chorus. The King's has pictures, and vaudeville provided by Frederick Culpitt, assisted by Jon Glenrose in a magical humorous turn, and Mareski, the crazy fiddler. At the Avenue, pictures are supplemented by varieties by Melville and Gordon, the White Kiltie Lassies, and Charles Norton and Harry Goodfellows, with a sketch entitled "Statues That Talk."

At the Theatre Royal, WINDSOR, Will and Erne Dillon present the revue, "On the Bounce." At the head of the cast is Erne Dillon, who is a great attraction in himself. Jack Wilmot and Jack Dodd are also to the fore in the comedy element, and Constance Studholme and Paul Jones share some charming vocal numbers. The rendering of "A Boy Once Again," by Herman Wells, is much appreciated. Jack Lonsdale (light comedian), Bebe Vivain, Daphne Devon, Lil Gaertner, Ernie Shannon, the Ten Byron Girls, and the Bouncing Dillons complete the cast.

At the Theatre Royal, TORQUAY, the attraction is "Battling Butler," with the well-known comedians, Walter Thomas and Bert Beswick, in the leading rôles. The Pavilion has a capital attraction in Messrs. George Lawrence and S. H. Parsons' "The Jog Trot."

GLASGOW.

PAVILION.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—"Scotch Broth" is being presented here by Harry Kemp. The revue is in the hands of an excellent company, and good opportunities are provided for McDonald and Payne, the talented entertainers; Pete Davis, the smart light comedian; Maie Wynne, the pleasing comedienne; and Edith McLeod, an accomplished soprano. In Dave Willis the company possesses a comedian of much promise, and in John West an expressive baritone, while the efforts of Jimmy McDonald and Desmond's Pasadena Girls are also successful.

METROPOLE.—Lessees, B. F. Picture and Variety Circuit; G.M., Mr. Wm. A. Rea.—"Follow the Money" is the real laughter show here, and it is meeting with great success. Ernest Shannon, Cissie Ashley, Jack Burke, and Gilbert Payne deserve to be specially mentioned for their efforts. A fine musical speciality is given by Edie Watson and the Elite Septette, and the Six Hottentots are clever dancers.

EMPIRE.—P., Moss's Empires, Ltd.; R.M., Mr. George H. Richardson; A.M., Mr. A. J. Wark; Mus.D., Mr. Henry Farmer.—Lovers of syncopated music are well catered for in John Lester's musical burlesque, "Hollywood Follies," the Ten Cowboy Syncopators proving competent artistes on the various instruments. The principal fun-providers are Harry and Burton Lester, ably assisted by Phil Peters. Miss Babs May possesses a charming voice and dances admirably. Others who contribute pleasing items are the Georgia Jubilee Singers, featuring some old plantation ditties, and the Eight English Dancers, who are skilled exponents.

HIPPODROME.—Managing Director, Mr. T. F. Dunn; M., Mr. Alex. Keith.—"Hunky Dory" is the bright little comedy here. Macdonald Watson gives his excellent study of Peter McGuffie, and has capital support from George Hunter as the likable old rogue Hunky, and from R. Seath Innes, who cuts a pathetic figure as Specky Todd. A word of praise is due to Nellie Bertram for her amusing performance as Mrs. McFadyen, whilst good work is done by Maud Kerringlass (Jenny), Betty Robb (Polly), Martin Webster (David Low), and Abie Barker (a postman).

SOUTH LONDON PHILHARMONIC SOCIETY

A large audience thoroughly enjoyed the choral and orchestral concert given by the South London Philharmonic Society, at the Goldsmith's College, New Cross, on Saturday evening. Walter Rummel was the solo pianist, and was enthusiastically encored for his marvellous execution. Tschaikovsky's B flat minor Concerto for piano and orchestra, and Liszt's solo, "St. Francis," were among the other good things so excellently played by this well-known artist, of whom the audience seemed never to tire. Weber's "Oberon" overture, "How Merrily We Live" (East), a madrigal for ladies' voices, and the Volga Boatmen's song, for men's voices, were other items in the programme hugely enjoyed. Patrick Connor's "Phaudrig Crohoore as a choral ballad to Stanford's setting was a performance on which chorus and orchestra can be congratulated, which remark also applies to Elgar's choral march, "It Comes From the Misty Ages." Mr. Wm. H. Kerridge conducted, and had at all times the large orchestra and chorus under perfect control, and Mr. Frank E. Charlton presided at the organ. The society are to be congratulated on adding one more to their long list of successful concerts.

"SILK STOCKING SAL."

"Silk Stocking Sal" is an unusual type of crook drama, in which a young and beautiful girl is rescued from a life of crime by the man whose house she is caught in the act of robbing, who, on her promise to go straight in future, gives her employment in his own office. How this benevolent minded man is later arrested on suspicion of murder, tried and convicted; being saved at the last minute from the electric chair by the bravery and resource of the woman he had aided, forms arresting film fare. Miss Evelyn Brent plays the principal part well, and is capably supported. Wardour Films are the distributors.

LICHFIELD GREENHILL BOWER.

The celebrations of the Lichfield Court of Arraye and View of Men-at-Armes on Monday achieved a record success. The display of men in armour, the civic and official processions, the military bands, numberless humorous incidents, together with six moving tableaux illustrative of "Sing a Song of Sixpence," formed a display of really wonderful interest, which, throughout the entire route, evoked the enthusiasm of the crowds thronging the ancient city. The collation in the Bower House, the athletic sports, and the surrounding carnival provided by Mr. P. Collins, formed an ideal Bower. The weather was ideal.

"IDLE HANDS"

At the "Q."

Satirical Comedy, by Frederick Witney. Produced at "Q" Theatre, Kew Bridge, on Monday, May 25, 1925.

Miss Rita Clough.....Martita Hunt
Mrs. Rossiter.....Aida Jenoure
Arthur Rossiter, Esq., J.P., Alfred Clark
Sally.....Hazel Jones
A Parlourmaid, Constance Foljambe
Harry Latton.....Neville Brooke
John Humphrey Pringle, Lawrence Anderson
Isobel Latton.....Jeannette Sherwin
Mr. Rogers.....Victor Lewisohn
Mr. Scott-Robinson, Douglas Jefferies
Mr. Wilkins.....Easten Pickering

"Satire's my weapon" sang Pope, and added, "but, I'm too discreet to run amuck, and tilt at all I meet." Mr. Frederick Witney adopts the same weapon in his "new satirical comedy," "Idle Hands," and in his play he lashes the follies and foibles of the age with no uncertain emphasis.

Arthur Rossiter, Esq., J.P., is a typical example of the well-to-do *bourgeois*; he has acquired wealth and position as the result of hard work; he views with suspicion all other methods. Moreover, his contempt and aversion of modern manners often outweigh his discretion. At his house he is discovered in Act I. discussing with his wife, and companion, Miss Rita Clough, the extraordinary decision arrived at by their niece Sally, an irresponsible girl who has recently inherited a large fortune. Sally is a product of the century, and she hates conventionality; she despises the traditional rules of Society and she snaps her fingers at Mrs. Grundy and all her satellites. She frankly admits to the mortified J.P., Arthur Rossiter—her uncle—that she wants "to see life"; to cultivate the Arts, to meander through Bohemia and to defy criticisms generally. As a beginning she confesses to her uncle that she has broken off her two years' engagement with her lover, John Humphrey Pringle, on the ground that he is altogether too commonplace for her newly-acquired tastes. John Humphrey is soon on the scene to demand an explanation. He admits he is a fair sample of "the typical Englishman"—clean—honest, and intelligent; but Sally wants more; she pines for "an original man" and dismisses her admirer with a peal of merriment. Further complications in the family circle are brought about by the revolt of Rossiter's married daughter, Isobel Latton. She, too, has caught on the infection of the moment and has deserted her husband and home in quest of novelty and excitement, while declaiming eloquently on the blight of marriage. She decides to join Sally in her adventures, but the arrival of her husband, Harry Latton, a veritable Petruchio, brings matters to a climax. Adopting a practical view, Harry proceeds first to warn his wife of her folly, and, then, to accentuate the fact, he gives her a violent shaking. But Isobel is not inclined to take her punishment as did Katherine; and she promptly smacks her husband's face. A general row follows; indignant parents, obstinate wives and furious husbands vie with each other in vulgar recrimination, and finally Isabel and Sally retire from the house, to the indignation of Arthur Rossiter, J.P., who now finds he possesses a recalcitrant daughter and a defiant niece.

In Act II. the fatal step has been taken; Sally has selected and furnished a flat at Chelsea and hither come her Bohemian acquaintances ready to worship at the shrine of Beauty as represented by Sally, and finance as represented by her capacious banking account. To Sally's Chelsea flat come also a heterogeneous collection of inflated nondescripts. There is Mr. Wilkins, the author of certain neurotic and unwholesome novels; Mr. Scott Robinson, a musician who has composed a Trio; and, a savage uncouth Cubist, Mr. Rogers. These people are welcomed by Sally and Isobel, who fall a ready prey to each in turn. Isobel, not lacking, despite marital obligations, is obsessed with her admiration for the author, Wilkins, while Scott Robinson distributes his patronage among the company—and the whisky bottle. For a while the new atmosphere fascinates Sally and her companion, Isobel. Here is real unconventionality. As the love making of the trio proceeds, and is shared by Sally and Isobel, the Lotharios each confess in turn that they are already married, although, as one urges as an extenuating feature, his wife was in New Zealand. But the philanderers had not counted on the price of their perfidy. Anon arrives Harry Latton, thirsting for revenge, and is concealed behind a screen till the psychological moment arrives; and the infuriated husband seizing Wilkins, the author, administers with a horse-whip quite a healthy castigation, confusion follows and a sea of explanations. Finally there is a general reconciliation. The comedy was splendidly interpreted; Mr. Alfred Clark, as the irascible J.P., was quite a clever impersonation and did much for the success of the production. Mr. Lawrence Anderson was excellent as the prosaic lover, "John Henry." Mr. Neville Brooke, depicted the infuriated husband with distinct vigour, and gave an interesting performance; Mr. Victor Lewisohn did well as the artist Rogers, and Mr. Douglas Jefferies invested the rôle of the composer, Mr. Scott Robinson, with considerable quiet humour. Mr. Easten Pickering

(Continued in following column.)

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STERLING MACKINLAY PLAYERS.

Revival of "Falka"

Mr. Sterling Mackinlay recently produced for three performances at the King George's Hall another of those once famous comic operas which but for him none of us would have the chance to hear to-day. "Falka" is the result of a collaboration between the prolific writer and translater, H. B. Farnie, and the composer Chassaigne. Both libretto and lyrics had undergone a certain process of revision at the hands of Mr. Mackinlay for the purposes of this production; but it is to be feared, if a regular revival in a theatre were contemplated, that nothing to-day would serve short of the total extinction of the egregious Farnie, whose "books," with their incredible, tortuous plots, laboured wit, and frequent "asides," make us wonder how our grandparents could have tolerated them. What one particularly admires about Chassaigne is the naïve way he has of cutting the knot of a situation with a repeated chorus, introduced without rhyme or reason.

Mr. Mackinlay had obviously spared no pains in preparation. The performance was quite a good one; the work of several of the principals proving that he does not devote himself in vain to the task of training singers for the stage. Miss Greta Hales, in the name part, acted brightly, sang with point, and altogether showed conspicuous aptitude; and there was capable singing from Mr. J. Upstone (Arthur) and Mr. David Gardner (Tancred). Vocally, however, nobody did better than the Boleslas, Mr. Donovan Cross, who used his good baritone with telling effect; or than Miss Kathleen Williams as the Zgigane Chief's sister, Edwige, whose contralto distinctly has possibilities. Miss Leila Stering Mackinlay would seem to be shaping well as a comedienne, to judge by her performance in the part of the heiress, Alexina. As Folbach, the governor, Mr. Bertram Hull did very well. Neat work was done by Miss Vera Kean (Minna, the maid), and the cast was completed by Mr. William Richardson, a jolly-looking Brother Pelican; Mr. Denzil Evison, Mr. Eric Cornish, Miss Molly Gough, Miss Dorothy Malvern, Miss Denton, and Miss Sydenham. The chorus must be praised for musical tone and good discipline, and the dancers for their spirit. As usual at these revivals, the "orchestra" was the capable Kendal Grimston Sextet.

(Continued from preceding column.)

was successful as the author, Wilkins. Splendid work was done by Miss Martita Hunt, "the surplus woman" as she called herself; in Act III. she was heartily applauded for her artistic and brilliant acting. Then there was Sally, the idealist; nothing could be better than Miss Hazel Jones' assumption of the niece who threw conventionality to the winds, and, escaped by a miracle: "Idle Hands" is produced by Mr. Milton Rosmer with his accustomed ability.

"THE SPIDER AND THE FLY"

At Scarborough.

This three-act play, written by Miss Margaret Paxton, a local writer, was produced at the Arcadia Theatre, Scarborough, recently, and was acted cleverly by local Thespians. The proceeds were given to the League of Help and Child Welfare. Outstanding characters were Mr. Morris Kellett, well known in Bradford amateur theatrical circles, who as John Henderson gave an excellent interpretation. Miss Beryl Seaton, a Scarborough amateur player, sustained the difficult part of Mollie in a real professional manner. Mr. L. Crawshaw, who has a deal of experience in stage productions, sustained effectively the part of the lawyer married to Lady Val, Miss Dorothy Wilson was great in the part of Old Nannie. Mrs. Seaton was that paradoxical character, the ex-English-maid-French-dressmaker, and played her part well. Miss Marguerite Varley was capital as Belinda. Mr. H. W. V. Player did very well as Lord Fitz Ousley, and the parts of the detective and lift attendants were in the hands of Mr. W. H. Carr and Mr. A. Coates respectively. The authoress, in the part of Lady Val, gave a skilful portrayal of a character she had finely drawn.

THE FELLOWSHIP OF PLAYERS.

Mr. Godfrey Tearle as Hamlet.

One of the youngest of the Societies and certainly one of the most interesting, the Fellowship of Players has already a fine record, for in less than two years it has produced twelve of Shakespeare's plays. Usually there is only a single performance. The demand for seats for "Hamlet," which was given this time at the Prince of Wales Theatre, was so great that Sunday's evening performance was repeated on Monday afternoon of last week when large and expectant audiences were present.

Of course the occasion was unusually important. The opportunities for seeing our best actors in Shakespeare grow fewer as theatre rents go on increasing. Mr. Tearle is a very good actor who has given interest and strength to many a poor play, but who is rarely seen in a part commensurate with his talents. How would he shape as Hamlet, the best of all parts? The question was inevitable. It was also inevitable to compare his interpretation with that of Mr. Barrymore's.

At once it can be said Mr. Tearle had dignity, that he spoke the lines well and that he showed a good deal of moving pathos in the scenes with the Queen and Ophelia. He gave a straightforward reading of the part, and to a large extent let Shakespeare's magnificent verse speak for itself. One of Mr. Barrymore's faults was that he broke up the lines and thus lost some of the poetry. One felt that, in order to wring the last ounce out of the tortured character, he let go some of the rhythm of the speeches. Mr. Barrymore's conception was highly imaginative, however, and keyed right up to the poet's mind; if he could have spoken the verse as expressively as he felt the meaning of the character he would have been the best Hamlet since Sir Johnston Forbes-Robertson. Mr. Tearle was hardly sensitive enough, although in the famous "To be, or not to be" soliloquy he introduced some originai and interesting touches. On the whole he was too manly and robust; one felt he would really have slain his father's murderer at once. For that reason he was better at the end of the play than at the beginning, although throughout he kept the audience profoundly interested and alert.

The production was hardly up to the Fellowship standard, and some of the other parts were indifferently played. There were a number of passages cut that are usually played—including the advice of Polonius to his son—but, on the other hand, several rarely acted scenes were introduced. The comic rendering of the play scene was a strange innovation. No doubt the producer attempted to reproduce the naivete of an old mystery, but the result was rather like a poor burlesque of the Chauve Souris. It spoiled the scene on Monday afternoon.

Outside Mr. Tearle the best performance came from Miss Beatrice Wilson, who had taken the part of the Queen at very short notice. This actress, with her beautiful voice and fine bearing, has something of the grand manner and her rendering of the lines was magnificent. Mr. Charles Carson was somewhat colourless and subdued as the King. The Ophelia of Miss Evelyn Dane had some beautiful moments and she was very good in the mad scene. There was a manly, straightforward Horatio in Mr. Tristan Rawson, and Mr. Alfred Harris did well as Polonius. Mr. Robert Glennie's Laertes and Mr. Reginald Denham's Osric should also be mentioned. Mr. Tom Reynold's first gravedigger was a delightful human piece of characterisation.

The play was produced by Mr. L. E. Herman.

At the KEIGHLEY Hippodrome Tom Gamble presents the revue, "Creations." Jena Lloyd ably supports Gamble in various scenes, and Maie Okell and Bernard Wells are the leading singers. Frank Hall, Kitty Bower, Fred Clark, and Fred Payne, jun., are others who make laughter. They are supported by a strong chorus, Mr. Bert Shaw being the musical director.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ADAM AND EVE.—June 8, H.M., Aberdeen.
A LA RUSSE.—June 8, O.H., Leicester; 15, T.R., Leeds.
ALF'S BUTTON.—June 1, Royal, Nottingham.
ALL-OF-A-SUDDEN PEGGY.—June 8, Royalty, Morecambe; 15, Pier, Eastbourne.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—June 8, T.R., Lincoln; 15, Arcadia, Doncaster.
ARE YOU MARRIED?—June 1, Pier, Colwyn Bay.
ASTON PLAYERS.—June 1, Court, Liverpool.
BABY MINE.—June 1, O.H., Jersey.
BAMBOULA, THE.—June 8, Empire, Liverpool.
BATTLING BUTLER.—June 1, Royal, Torquay.
BAYNTON, HENRY.—June 1, Prince's, Bradford.
BELLE OF NEW YORK.—June 1, T.R. Bognor (3).
BENSON, SIR FRANK.—June 8, Prince's, Bristol.
BIRMINGHAM REP.—June 1, Royal, Bournemouth.
BLUEBEARD'S EIGHTH WIFE.—June 1, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK, REP.—June 8 and 15, Empire, Eastwood.
BUNTY PULLS THE STRINGS (GRAHAM MOFFATT).—June 1, O.H., Harrogate.
CABARET GIRL.—June 8, Empire, Islington.
CAMPBELL, MRS. PATRICK.—June 8, Leamington (3); Buxton (3); 15, Pleasure Gardens, Folkestone.
CHARLEY'S AUNT.—June 8, New, Cardiff.
CHARLADY, THE.—June 8, Gaiety, Hull.
CLO CLO.—June 1, Empire, Liverpool.
COUNTRY WIFE.—June 1, T.R., York.
CO-OPTIMISTS.—June 1, T.R., Birmingham.
COURTING.—June 8, Court, Liverpool; 15, King's, Glasgow.
COWLEY, HERBERT, REP.—June 1, T.R., West Bromwich.
CREAKING CHAIR.—June 1, Ryde (3); Colwyn Bay (3).
DAIRYMAIDS, THE. — June 8, Olympia, Shoreditch.
DEAR LITTLE WILLIE.—June 1, King's, Glasgow.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—June 8, Victoria Cinema, Galway (3).
DORAN, CHAS., CO.—June 8, West Pier, Brighton; 15, Gaiety, Hastings.
D'OYLY CARTE REP. CO.—June 8, O.H., Belfast; 15, P.O.W., Birmingham.
D'OYLY CARTE OPERA CO.—June 1, Palace, Westcliff-on-Sea.
DUNSTAN EDWARD.—T.R., St. Helena (season).
EAST OF SUEZ.—June 8, T.R., Brighton; 15, Brixton.
EDUCATING A HUSBAND.—June 1, Palace Pier, Brighton.
ETERNAL SPRING.—June 1, Lyceum, Sheffield.
EYE OF SIVA.—June 8, Palace, Westcliff; 15, Prince's, Bradford.
FAKE, THE.—June 8, O.H., Blackpool; 15, Hippo., Warrington.
FARMER'S WIFE.—June 8, Grand, Southampton; 15, T.R., Brighton.
FATA MORGANA (W. BATHERSBY).—June 8, Theatre, Brixton; 15, Grand, Southampton.
FATAL WEDDING.—June 8, O.H., Northampton.
FORBES-ROBERTSON, FRANK.—June 8, Pavilion, Weymouth; 15, T.R., Bournemouth.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FOXWELL REP.—June 1, Royal, Leicester.
GODWIN-HALLETT OPERA.—June 8, Palace Pier, Brighton; 15, T.R., Worthing.
GENTLEMAN-IN-WAITING.—June 8, Pleasure Gardens, Folkestone.
GREEN GODDESS.—June 8, Grand, Clapham Junction; 15, Hippo., Lewisham.
HAMILTON DEANE.—June 8, O.H., Scarborough (season).
HAS A WIFE THE RIGHT?—June 8, Empire, Penge.
HER NIGHT OF SACRIFICE.—June 8, Hippo., Willesden.
IN THE NEXT ROOM.—June 1, Royal, Chatham.
IN THE NEXT ROOM.—June 8, Grand, Fulham.
IRENE.—June 8, Palace, Burnley.
ISABEL, EDWARD, AND ANNE.—June 8, O.H., Southport; 15, W.G., New Brighton.
IT PAYS TO ADVERTISE.—June 1, Gaiety, Hastings.
JEFFERSONS, THE, and THE OPTIMIST.—June 8, O.H., Bridlington.
KATINKA.—June 8, Empire, Kilburn.
LADY OF THE ROSE.—June 1, Theatre, Wimbledon.
LAST WALTZ, THE.—June 8, Empire, Croydon.
LITTLE MINISTER.—June 8, T.R., Leamington; 15, West Pier, Brighton.
LONDON PLAYERS.—O.H., Jersey (season).
LOVE MATCH.—June 1, Theatre, Brixton.
LURE, THE.—June 8, Pier, Eastbourne.
MACDONA REP.—June 8 and 15, Lyceum, Edinburgh.
MAID OF THE MOUNTAINS.—June 8, Palace, Hammersmith.
MARSH, ALEX.—June 8, R., Barrow-in-Furness.
MIDDY, V.C., COMES HOME.—June 8, Hippo., Rotherhithe.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MITCHELL & DALE REP.—Grand, Lancaster (season).
MODERN MORALITY. — June 1, Hippo., Rotherham.
MOORE, EVA.—June 8, King's, Hammersmith.
MR. WU.—June 8, Hippo., Ilford.
MUSIC MAKERS, THE.—June 8, Winter Gardens, Bournemouth.
NERVOUS WRECK.—June 8, T.R., Birmingham.
OFFICERS' MESS.—June 8, Palace, Camberwell; 15, Palace, Walthamstow.
OVER THE HILL.—June 8, Royal, Barnsley.
OYSTER, THE.—June 1, Grand, Llandudno.
PATRICIA.—June 1, T.R., Nottingham.
PATRICIA.—June 8, T.R., Bournemouth; 15, Empire, Croydon.
PEG O' MY HEART.—June 1, Prince's, Bristol.
PIERROT AT PLAY (PLAYTIME FOLLIES).—June 8, Gaiety, Ilfracombe; 15, Roath Pavilion, Cardiff.
PLUS FOURS.—June 8, Lyceum, Newport; 15, Pavilion, Weymouth.
POPPY.—June 1, T.R., Huddersfield.
PRINCESS AND THE SOLDIER.—June 8, Hippo., Poplar.
QUALITY STREET.—June 8, Grand, Wolverhampton; 15, Prince's, Bristol.
RAT, THE (BANNISTER HOWARD).—June 1, Weymouth.
RAT, THE.—June 1, O.H., Northampton.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—Shakespeare, Liverpool (season).
RISING GENERATION (MIRRIELEES).—June 1, W. Pier, Brighton.
ROMANCE.—June 8, Royal, Chatham.
SAINT JOAN.—June 1, New, Cambridge.
SEA URCHIN.—June 8, Theatre, Wimbledon.
SO THIS IS LONDON.—June 8, Grand, Swansea.
STORM.—June 8, Hastings; 15, Devonshire Park, Eastbourne.
SUNSHINE SALLY.—June 1, H.M., Walsall.
THREE WEEKS.—June 8, Artillery, Woolwich.
TIGER CATS.—June 1, T.R., Leeds.
TONS OF MONEY (BLUE).—June 8, Hippo., Lewisham; 15, Hippo., Ilford.
VENNER, REP.—T.R., Castleford (season).
VORTEX, THE.—June 1, Grand, Blackpool.
WAY OF AN EAGLE.—June 1, O.H., Manchester.
WHEN KNIGHTS WERE BOLD.—June 8, Grand, Blackpool.
WHITE MAN'S WAY.—June 8, Collins's.
WHITE CARGO.—June 1, Royal, Brighton.
WHITE MAN, A.—June 1, Royal, Portsmouth.
WIDOWS' HUSBAND.—June 8, O.H., Buxton (3).
WORKING GIRL.—June 8, Palace, East Ham.

REVUES.

ALIVE IN 1925.—June 1, T.R., Bury.
APPLE SAUCE.—June 1, Empire, Shepherd's Bush.
APRIL SHOWERS.—June 1, Empire, West Hartlepool.
ARE YOU WORKING?—June 8, Hippo., Darlington.
ATTABOY.—June 8, Hippo., Wolverhampton.
BAD BOYS.—June 8, Palace, Carlisle.
BARNSTORMERS.—June 8, Hippo., Boscombe.
BED AND BREAKFAST.—June 8, Empress, Brixton.
BIFF - BANG. — June 1, Hippo., Wallasey.
BLAZES.—June 8, Hippo., Ashton-u-Lyne; 15, Hippo., Hulme.
BREVITIES.—June 8, Empire, Edinburgh; 15, King's, Dundee.
BRILLIANTS OF 1925.—June 1, Olympia, Coalville; 15, Empire, Burnley.
BRITISH MADE.—June 1, Pal., Halifax.
BROKEN BISCUITS.—June 8, Col., Oldham; 15, Hippo., Wrexham.
BULL'S EYES.—June 8, Empire, W. Bromwich; 15, Dudley.
CABARET CALLING, June 8, Hippo., Portsmouth.
CABARET FROLICS. — June 8, Hippo., Hamilton.
CASEY'S COURT.—June 8, Hippo., Balham.
CHEERIO.—June 8, Palace, Blackburn; 15, Empire, Newport.
CHOCOLATE DROPS.—June 8, T.R., Guildford.
CHUCKLES.—June 8, T.R., Guildford.
COLOURED LIGHTS.—June 8, Granville, Walham Green.
COME ON, STEVE.—June 8, Hippo., Preston.
CONTRASTS.—June 1, Granville, Walham Green.
CRASH.—June 8, Hippo., Birmingham.
CREATIONS.—June 8, Hippo., Aldershot.
CRISPS.—June 8, Hippo., Aldershot; 15, Empire, Kingston.
CROSS WORDS.—June 8, Queen's Park, Manchester.
DOLE STOPPED.—June 8, Paisley.
DING-DONG.—June 1, Winter Gdns., Blackpool.
DUNDEE CALLING.—June 1, Vic., Dundee.
ENCORE.—June 8, Hippo., Sheffield.
EXPLOSIONS.—June 8, Met., Manchester.
FETCH A POLICEMAN.—June 8, Col., Radcliffe.
FIZZ.—June 8, Grand, Luton; 15, C.T., Bedford.
FLIRTS AND SKIRTS.—June 8, Halifax; 15, Birmingham.
FOLLOW THE MONEY.—June 8, Belfast; 15, Dublin.
FORBIDDEN FRUIT.—June 8, O.H., Cork; 15, Olympia, Dublin.
FROLICS OF 1925.—June 1, Gem, Gillingham.
FUN ON AN OCEAN LINER.—June 8, Royal, Windsor.
GADGETS.—June 8, Empire, Cardiff.
GLOBE TROT.—June 8, Empire, Shepherd's Bush.
GOODS, THE.—June 8, Tivoli, New Brighton.
GOOD TIMES COMING.—June 1, Grand, Plymouth.
GOLDEN WEST, THE. — June 1, King's, Dundee.
GOSSIPS AND GRUMBLES.—June 8, Hippo., Eastbourne.
GREAT SCOTT.—June 8, Palace, Lincoln.
GRUMBLES.—June 8, Hippo., Hulme, Manchester.
HAPPY DAYS.—June 8, County, Bedford.
HAPPY HOURS.—June 8, Pavilion, Glasgow.
HEADLIGHTS.—June 8, Stratford; 15, Liverpool.
HELLO, BILL. — June 1, Empire, Gateshead.
HELLO, BLOBBS.—June 8, Palace, Swansea.
HELLO, CHUCKLES.—June 8, Royal, Guildford.
HELLO, UNCLE.—June 1, Royal, Cleethorpes.
HERE'S TO YOU.—June 8, Palace, Salford.
HIS LUCKY WIFE.—June 8, Hippo., Salford.
HOLLYWOOD FOLLIES.—June 8, Empire, Newcastle; 15, Empire, Edinburgh.
HOP SCOTCH.—June 8, Hippo., Aston.
HOUSE HUNTING.—June 8, Royal, Sheffield; 15, Hippo., Ashton-under-Lyne.
IRISH AND PROUD OF IT.—June 8, Empire, Ardwick.
ITEMS.—June 8, Bijou, Worksop.
IT PAYS TO PLEASE.—June 1, Osborne, Manchester.

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JAZZLAND.—June 8, Empire, Wood Green; 15, Empire, York.
JOG TROT.—June 1, Pavilion, Torquay.
JUST FANCY.—June 1, Hippo., Salford.
KARNO'S FOLLIES.—June 8, Hippo., Dover.
KHAKI.—June 8, Empire, Chiswick.
LARKS.—June 8, Empire, Finsbury Park.
LAUGHS AND LADIES.—June 8, Palace, Ramsgate.
LET'S HAVE ONE.—June 1, Bijou, Worksop.
LONDON CALLING.—June 8, Empire, Preston.
LONDON NIGHTS.—June 1, Royal, Grantham.
LONDON TO NEW YORK.—June 1, O.H., Bridgwater.
LOOKING-GLASS.—June 8, Empire, Edmonton.
LOOM, THE.—June 8, Pal., Southampton.
LOOSE LEAVES.—June 8, Palace, Bath.
LOVE AND KISSES.—June 8, New, Northampton.
LOVE DOCTORS.—June 8, Metropolitan.
LUCKY 13.—June 8, Pavilion, Ayr.
MAGICAL MOMENTS.—June 1, Pal., Hull.
MAKING MONEY.—June 1, County, Bedford.
MARGUERITE.—June 8, Jubilee Hall, Weymouth.
MELODY BOX.—June 8, Hippo., Huddersfield.
MENU, THE.—June 8, Empire, Gateshead.
MERRY AND BRIGHT.—June 8, Alhambra, Devonport.
MISS 1925.—June 1, Empire, Stratford.
MODELS AND MUDDLES.—June 1, Hippo., Preston.
MR. TICKLE.—June 8, Palace, Leicester.
MR. TOWER OF LONDON.—June 1, Hippo., Coventry.
MUSTARD POT.—June 8, Palace, South London.
NELLIE DEAN.—June 8, Empire, Newport.
NIGHT LIGHTS.—June 8, Empire, Liverpool; 15, Palace, Hull.
NINE O'CLOCK REVUE.—June 8, Empire, Nottingham; 15, Grand, Bolton.
NOTIONS.—June 8, Liverpool; 15, Newcastle.
O.K.—June 1, Palace, Swansea.
ON THE BOUNCE.—June 8, Palace, Maidstone.
ON THE DOLE.—June 8, Osborne, Manchester.
ON THE NOD.—June 1, Cinema Hall, Chopwell.
ON THE PANEL.—June 8, Palace, Watford.
ONE MOMENT, PLEASE.—June 1, Empire, Bristol.
OUR LIZ.—June 1, Empire, South Shields.
OUR LIZ.—June 8, Southend.
OUR LIZ.—June 8, Alhambra, Bradford.
OVERTIME.—June 1, Empire, West Bromwich.
PAGES.—June 1, R., Halifax.
PEPPER BOX.—June 8, Alhambra, Bradford.
PEEPS INTO 1925.—June 8, Bedford, Camden Town.
PIERROT AT PLAY.—June 8, Gaiety, Ilfracombe.
PINS AND NEEDLES.—June 8, Hippo., Wrexham.
PLANTATION CABARET.—June 8, King's, Southsea.
PLEDGES.—June 8, Hippo., Leeds.
POSH.—June 8, Palace, Bradford.
P'S AND Q'S.—June 8, Empire, New Cross; 15, Empire, Swansea.
PRANKS.—June 8, Hippo., Newcastle.
PUZZLES OF 1925.—June 8, Palace, Walthamstow.
QUEEN OF THE CABARET.—June 1, Hippo., Great Yarmouth.
RACK AND RUIN.—June 1, Court, Warrington.
REAL STUFF.—June 8, O.H., Coventry; 15, Palace, Blackburn.
RECORDS.—June 8, Birmingham; 15, New Cross.
RED HOT.—June 8, Empire, Bristol; 15, Hippo., Wolverhampton.
ROUNDABOUT, THE.—June 1, Hippo., Derby.
ROUND THE TOWN.—June 8, Edinburgh; 15, Coventry.
SAME TO YOU.—June 8, Empire, Sheffield.
SAY WHEN.—June 8, Hippo., Coventry; 15, Hippo., Wigan.
SCOTCH AND POLLY.—June 8, Empire, Swansea.
SCOTCH BROTH.—June 1, Pavilion, Glasgow.
SERVED HOT.—June 1, Hippo., Eastbourne.
SHAVINGS.—June 8, Tivoli, Hull; 15, Hippo., Keighley, Yorks.
SHORT STORIES.—June 1, Empire, Burnley.
SIDE SHOW.—June 8, Queen's, Poplar.
SIGN ON.—June 1, Met., Bootle.
SITUATIONS.—June 8, Grand, Mansfield; 15, Hippo., Great Yarmouth.
SIXES AND SEVENS.—June 1, Queen's Park Hippo., Manchester.
SNACKS.—June 8, Palace, Huddersfield.
SNATCHES.—June 8, Empire, Woolwich.
SOUVENIRS OF 1925.—June 8, Hippo., Gloucester.
SPARE PARTS.—June 1, New, Crewe.
SPLINTERS.—June 8, Empire, Chatham.
STAR SHELLS.—June 8, Hippo., Norwich.
STEPPING STONES.—June 8, Emp., Belfast.
STUNTS OF 1925.—June 1, Tower, Goole.
TEN TO ONE ON.—June 8, Hippo., Richmond; 15, Hippo., Aldershot.
THERE YOU ARE, THEN.—June 1, Empire, Brixton.
THREE BAGS FULL.—June 8, Hippo., Warrington.
TIDDLEY WINKS.—June 1, Palace, Salisbury; 15, Col., Kettering.
TIMES, THE. — June 1, Empire, Ardwick.
TONICS.—June 8, Palace, Chelsea.
TONS OF FUN.—June 8, Met., Bootle; 15, Grand, Brighton.
TOUCH AND GO.—June 8, O.H., Dudley; 15, Empire, W. Bromwich.
TRICKS.—June 8, Alhambra, Glasgow.
TRIP TO PARIS.—June 8, Hippo., Coventry; 15, Hippo., Aston.
TRUMPS.—June 8, Court, Warrington.
TWINKLES.—June 8, Hippo., Ipswich.
VANITY BOX.—June 8, Grand, Hanley; 15, Hippo., Liverpool.
VOLUMES.—June 1, Palace, Walthamstow.
'ULLO.—June 8, Empire, Kingston.
WAKE UP.—June 8, T.R., Torquay; 15, Empress, Brixton.
WEEK'S PLEASURE. — June 8, Palace, Hull.
WET AND DRY.—June 1, Pal., Blackburn.
WHAT A LAD.—June 1, Palace, West Hartlepool.
WHAT'LL I DO?—June 8, Alex., Stoke Newington.
WHAT HO.—June 8, Pavilion, Southport.
WHAT'S YOURS?—June 1, Argyle, Birkenhead.
WHIFFLES.—June 8, Hippo., Seacombe.
WHIRLWIND.—June 1, Empire, Penge.
WHIRL OF THE WORLD.—June 1, Alhambra, Glasgow.
WHITE HEATHER.—June 8, Palace, Halifax; 15, Bedford, Camden Town.
WHIZ.—June 1, Tower, Morecambe.
WONDERS.—June 1, Hippo., Nottingham.
WORK FOR ALL.—June 1, T.R., Leamington Spa.
YOICKS.—June 8, King's, Glasgow; 15, H.M., Aberdeen.
ZIP.—June 8, Hippo., Manchester; 15, Empire, Nottingham.

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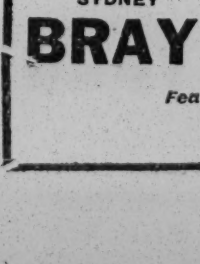

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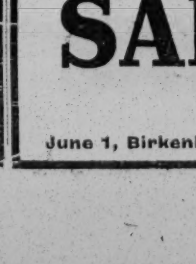

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WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £52; number of old artists residing there, 45 (ladies 11, men 32); amount of weekly pensions, £62 12s.; number of pensioners, 105; amount of grants, loans, fares, etc., £13 17s.

LATVIAN NATIONAL CHOIR.

This choir of fifty ladies and thirty-five men is on a voyage about Europe with a mission—to "make known the beautiful songs of Latvia." Their conductor, Mr. Theodor Reiter, is also director of the Latvian National Opera in Riga. There is nothing sensational about their performances, except perhaps the evidence they afford of the pitch of discipline to which the singers have been brought. That is certainly rather extraordinary. Swells and diminuendoes, for instance, are executed as one voice, and with a degree of perfection not often reached by an individual. Then the control is first-rate. A Lullaby of Kalnino was a beautiful piece of mezza-voce singing. Many of the other songs were expressions of unrest, of longing—the songs of a people living hard lives in a hard climate; simple, and musically, at any rate, not very interesting. But the choir's singing of them is. A point worth remarking is that nothing is attempted but what is well within the range of the voices. The sopranos never get to the shrill stage, the tenors never sound strained, or the basses toneless. That is another reason why this concert was a restful and enjoyable experience.

"THE LOVE MATCH"

At Brixton Theatre.

This is a very bright show, with a human story. It deals with a factory girl, Elaine, who, after many vicissitudes, finds herself heiress to a large fortune. She meets her lover by placing her photograph in a match box. Miss Marie Ellis is the heroine, and she possesses an excellent voice. She rendered "One Little Word of Sympathy" and "Just Been Wondering" in a charming manner. Billie Danvers provides the humour, and a splendid comedian he is. His song "Work" proved very popular. Cyril Cobb made an ideal hero and Lionel L. Scott a suitable villain. Other parts were well played by Evelyn Sanders, H. Ryeland-Leigh, and Harold Riley.

The production has been well staged, and the hunting scene, in which real hunters and hounds appear, won marked approval.

The Borough Theatre, Stratford, closes on Saturday night for the usual summer vacation, and re-opens on August Bank Holiday with a two weeks' opera season by the D'Oyley Carte Company.

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"The Globe Trot."

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
"Khaki."

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"Jazzland."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
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Westbourne Productions to present "PUZZLES OF 1925."

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Arthur Treacher to present "THE LOVE DOCTORS." Reg. Wentworth.

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HITS IN BLACKPOOL.

When we popped into the Blackpool Palace last week we found Harry Slingsby's famous "Zip" Co. in occupation—and going great guns too! Charming Dora Dolaro, always a fascinating and entertaining artiste, had the audience waxing enthusiastic over her spirited rendering of "Goin' South," in which she was assisted by Sterndale, and the clever "Zip" Girls. Sterndale, who is an exceptionally talented violinist, scored another big hit with those three "irresistibles," "Everybody Loves My Baby," "After the Storm," and "Ophelia." Jack Skelbo contributes another Feldman winner in "Ten Thousand Years From Now," his rendering being a most artistic bit of work. In short, we found Blackpool completely enraptured by the new Feldman stormers!

WHITSUN HITS.

The early reports from the principal seaside resorts tell their own tales of success. As we confidently predicted, the great budget of Feldman stormers has taken the holiday crowds in its stride, and everywhere delighted concert party artistes are telling true tales of triumphs!

"Jealous"
"After the Storm"
"June Brought the Roses"
"Mississippi Moonlight"
"I Know Someone Loves Me"
"Ev'rybody Loves My Baby"
"Let It Rain"
and
"Won't Go"

are all well to the fore, but our score of other hits are giving them a good run.

The start of the holiday season clearly shows that Feldmanism is again supreme!

"THE COMRADES."

"The Comrades" Concert Party, which has been engaged by the L.C.C. to perform in Waterlow Park for the summer season, has, like every other wise party, prepared a fine budget of Feldman winners. Geo. Thompson, who heads "The Comrades," says that "Bingo Farm," "Yum Tum Tum," and "Say It With a Ukulele" are already included in the programme, and he also considers that "The Old Tin Lizzie" will be a big winner. Mr. Thompson adds that "Bingo Farm" is the best number he has had for some time. It is worked by "The Comrades" as a big concerted item, with a harmonised chorus, and, to quote our correspondent, "it always goes."

* * *

DON MELVILLE.

Don Melville is a versatile and ambitious artiste, who has selected a really splendid batch of Feldman hits for his summer season at Happy Valley, St. Annes-on-Sea. His repertoire already includes such big winners as 'Mississippi Moonlight"

"I've Got a Feeling for Ophelia," "Where's My Sweetie Hiding?" "Let Me Be the First to Kiss You Good Morning," "Sally in the Cabaret," "More," and "You Can Take Me Away From Dixie." "They really are winners," is what Mr. Melville says of these numbers!

* * *

CREATORS OF MELODY.

We have had occasion to write in praise of that bright revue, "Creations," several times before. Now that several of our latest hits have been introduced into the show, the time is ripe for further reference. Lena Lloyd, a vivacious and clever performer, has a new winner in "Paree," and an older favourite in "Hugo," both numbers being big successes. May O'Kell and Bernard Wells combine to make an effective and charming duet of "Tell-Tale Eyes," which is featured in the Japanese scene. The talented dancing girls make merry to the inspiring strains of two well-known "old-'uns" in "Hors d'Œuvres" and that stirring march "The Call." "Creations" proved a decided draw at the Bedford Palace last week.

WHITSUN HOLIDAY-MAKERS AT BLACKPOOL AND DOUGLAS

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THE OUTSTANDING SONG HITS

JEALOUS

AFTER THE STORM

JUNE BROUGHT THE ROSES
EV'RYBODY LOVES MY BABY
I KNOW SOMEONE LOVES ME
I'VE GOT A FEELING FOR OPHELIA
IN A LITTLE RENDEZVOUS
WON'T GO
WHERE WERE YOU?
MOON OF WAIKIKI
IN SHADOWLAND
LET IT RAIN
ME NEENYAH
YUM-TUM-TUM
BINGO FARM
SALLY IN THE CABARET
MY CALIFORNIA
MISSISSIPPI MOONLIGHT
WHEN THE SUN GOES DOWN
WHERE'S MY SWEETIE HIDING?
ONE MILLION TIMES A DAY
DREAM MAKER OF JAPAN
LET ME BE THE FIRST
(TO KISS YOU GOOD-MORNING)

FELDMANISMS FROM EVERYWHERE.

AN APPRECIATION.

It is not every artiste who can boast such a graceful compliment as that which has just been accorded charming Dorothy Mead, a leading member of Sam Mayo's "A Week In a Night" revue. Miss I. Doherty, of Glasgow, recently visited the Theatre Royal, Edinburgh, and heard Miss Mead's delightful rendering of her latest Feldman hit, "You Left Me Out in the Rain." Miss Doherty, like many more of the public, was charmed with the song—and incidentally with the artiste's rendering—with the result that she ordered a copy from the House of Hits. She also took the opportunity of telling us that Miss Mead was applauded to the echo for her rendering of our winner, and that the popular artiste scored one of the outstanding successes of the show. "It was beautifully rendered," adds Miss Doherty.

* * *

ERIC STRATHMORE.

This keen Feldmanist not only directs the fortunes of "Frolics of 1925," but also plays a prominent part in this successful musical comedy revue. Mr. Strathmore has been specially featuring 'Won't Go' and "In the Land of Tummi-jolibad" and reports that these comedy hits have been "a wonderful success." He also tells us that Hugh Marner, the Co.'s popular baritone, is scoring with "One Million Times a Day," and that "Bingo Farm" and "The One-legged Family" are other big successes.

A POPULAR BAND.

The name of Hilda Ward (England's premier lady saxophonist) and her Band of Lady Syncopators, is synonymous with all that is best in syncopation. The Band first performed at Olympia, and although only four hours elapsed between the gathering together of these musicians and their appearance in the Dance Hall, they performed feats of syncopation which thrilled the large company of dancers.

From Olympia Miss Ward's Band went to Covent Garden for the dance season there, and later appeared at the Coliseum. Patrons of this famous house gave the Ladies an enthusiastic reception, and their recent season at Wembley has also been crowned with success.

The Band is specially featuring "Jealous," "Tell-Tale Eyes," "Please," "Let Me be the First to Kiss You Good-morning," "Where is my Sweetie Hiding?" "Dream Maker of Japan," "Blue Eyed Sally," and many other Feldman winners, and evidence of its popularity is to be found in the fact that it has been engaged to play at the Coliseum for three weeks in July, and at the Alhambra for three weeks in August. Other important dates include the Stoll Tour, and the Victoria Palace.

AT PORT ERIN.

The gay little Isle of Man is not only a Feldmanist stronghold in the vocal sense, dancing also plays a great part in the entertaining of the visitors, and the Havana Syncopators, under the direction of Tom Barrowclough, constitute one of the most popular bands on the Island. They commenced their summer season at Port Erin this week, and are featuring a practically all-Feldman programme. Special successes are reported in connection with "Jealous," "Where's My Sweetie Hiding?" "Please," "After the Storm," "I Know That Someone Loves Me," "Let It Rain," and "Let Me Be the First to Kiss You Good Morning," and Port Erin visitors are delighted with these clever Syncopators and their first-class repertoire—bang up-to-date! The Havana Syncopators say: "Feldman's lead again!"

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Allo

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P 12

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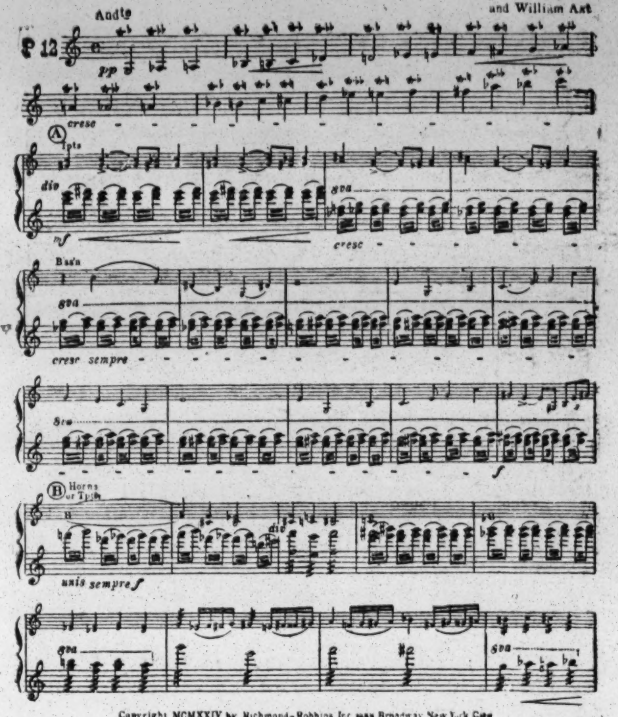

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CAPITOL PHOTOPLAY SERIES

INDIAN ORGY

For Indian gatherings, uprisings, dances and festivals

1st Violin

Erno Rapee and William Axt

Allo Feroce

P13

ff

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CAPITOL PHOTOPLAY SERIES

FURIOSO No 1

For Great confusion, riot scenes, struggles, etc.

1st Violin

Erno Rapee and William Axt
Arr. by W. C. Polla

Allegro Molto

Brass

P 14

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CAPITOL PHOTOPLAY SERIES

RECITATIVO No 1

For Pleadings, forgiveness and reconciliation

1st Violin

Erno Rapee and William Axt
Arr. by W. C. Polla

Moderato

P15

f

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CAPITOL PHOTOPLAY SERIES

VULCANO

1st Violin For Volcanic eruption, floods, thunder storm and earthquakes

Erno Rapee and William Axt

Tempestoso

P16

Bass & Tympani

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CAPITOL PHOTOPLAY SERIES

WEIRD SCENES FROM NATURE

1st Violin
Conductor

(A) Scenes of dreary, barren or devasted landscapes
(B) Harrowing weird cry of the "wild"
(C) Snowy effects and snow scenes

Edward Kilenyi
Scored by the Composer

Molto Moderato

P17

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ART SERIES

FROZEN NORTH

For Vast spaces, mountains, frozen lakes, snow and winter scenes

1st Violin

Erno Rapee and William Axt

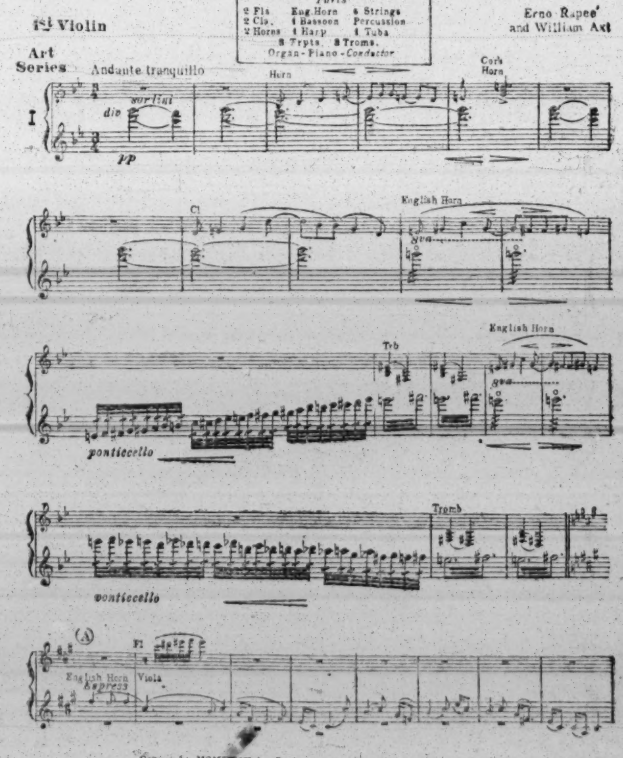
Forts

2 Fls	Eng. Horn	4 Strings
2 Cls.	1 Bassoon	Percussion
2 Horns	1 Harp	1 Tuba
3 Trpts.	3 Trbns.	

Organ - Piano - Conductor

Art Series

Andante tranquillo



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FOR REFERENCE, PLEASE

CAPITOL PHOTOPLAY SERIES

FIRE AGITATO

For Fires, storms, tornadoes, earthquakes, etc.

By William Axt

1st Violin

P 19

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CAPITOL PHOTOPLAY SERIES

ALLEGRO MISTERIOSO

For Stealthy scenes, mysterious gatherings, etc

By William Axt

Orch. Scored by James C. McCabe

1st Violin

P 20

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CAPITOL PHOTOPLAY SERIES

APPASSIONATO No 2

For Tragic situations, deep emotion, struggles, etc

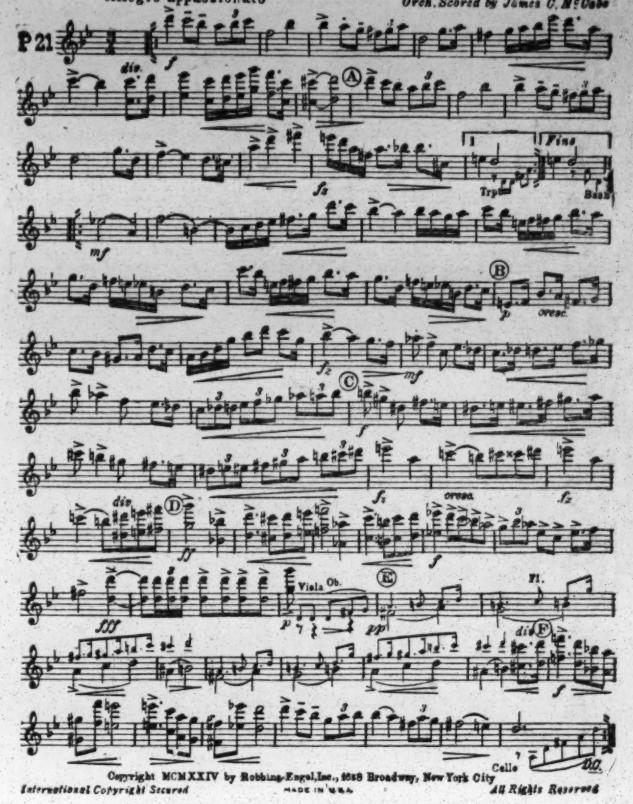
1st Violin

By William Axt

Orch. Scored by James C. McCabe

Allegro appassionato

P 21



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CAPITOL PHOTOPLAY SERIES

RAGE

For Fiendish anger, sudden outbursts of madness, etc.

1st Violin

By William Axt

Orch Scored by James C McCabe

Allegro Frenetico

P 22

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CAPITOL PHOTOPLAY SERIES

WEIRD NIGHT

For Dark scenes at night, mystery, stealth, etc.

By William Axt

1st Violin

Orch. Scored by Chas. N. Grant

Andante con mistero

P 23

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CAPITOL PHOTOPLAY SERIES

GATHERING OF THE BRAVES

For Indian gatherings, preparation for religous rituals, etc.

1st Violin

By William Axt

Orch. Scored by Chas. Grant

Allegro Moderato

P 24

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CAPITOL PHOTOPLAY SERIES

SOUNDS FROM THE CLOISTER

For Scenes of a religious character

1st Violin

By William Axt

Orch. Scored by Chas. N. Grant

Andante Religioso

Organ Solo or W.W.

P 25

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CAPITOL PHOTOPLAY SERIES

PANICY AGITATO

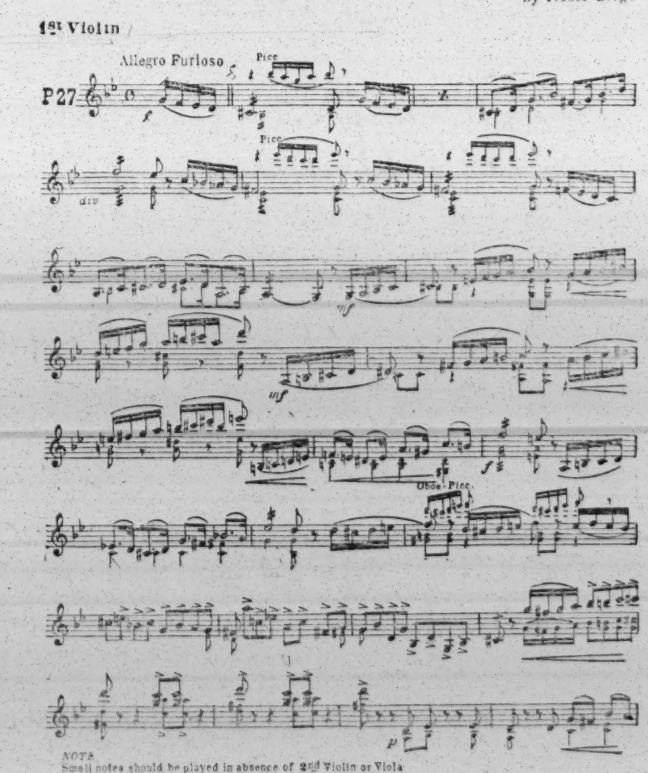
For Brawls, Fights, Struggles, Mob scenes, etc.

By Irenée Bergé

1st Violin

Allegro Furioso

P 27



NOTE
Small notes should be played in absence of 2nd Violin or Viola
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CAPITOL PHOTOPLAY SERIES

MYSTERY - HURRY

For Pursuit, Chase of lurking foe, Hurrying in the dark, etc

1st Violin

By Irenée Bergé

Allegro Molto

P 28

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IN DESPAIR

To Express One's Emotion In Despair.

1st Violin — By Irénée Bergé

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CAPITOL PHOTOPLAY SERIES

AGITATED HURRY

For Flights from Danger, Hurrying to the Rescue, etc

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CAPITOL PHOTOPLAY SERIES

TENSE MISTERIOSO

For Tense Situations of Impending Danger, etc

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DESCRIPTIVE AND DRAMATIC SERIES

GAIETY

Happiness, Cheerful Scenes, Festivals, Gatherings etc.

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For Pathetic Scene with Tragic ending etc.

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AGITATO A LA VALSE

For Meeting of the Conspirators, Impending Danger, Tragic Suspense etc.

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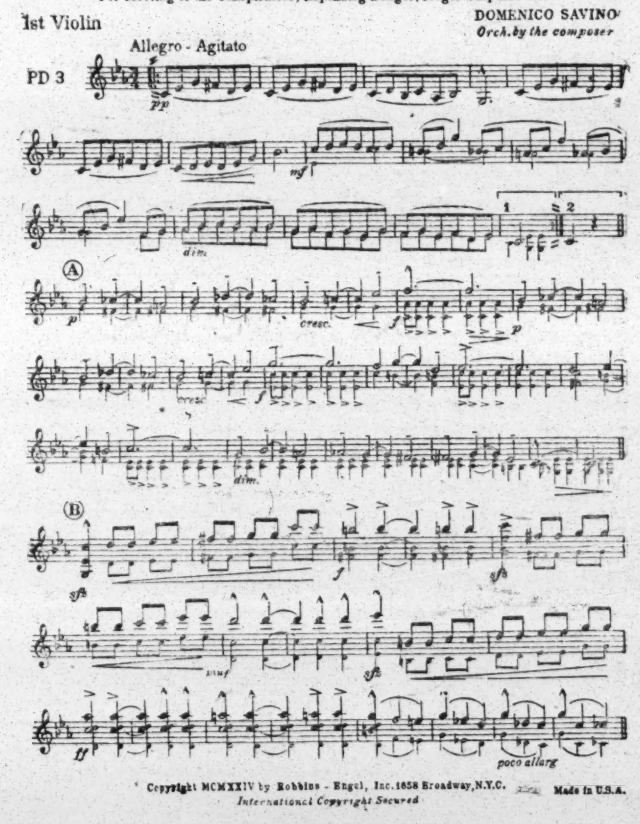

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MISTERIOSO - BURLESQUE

For Scenes of Parody, Buffoonery, Mockery etc

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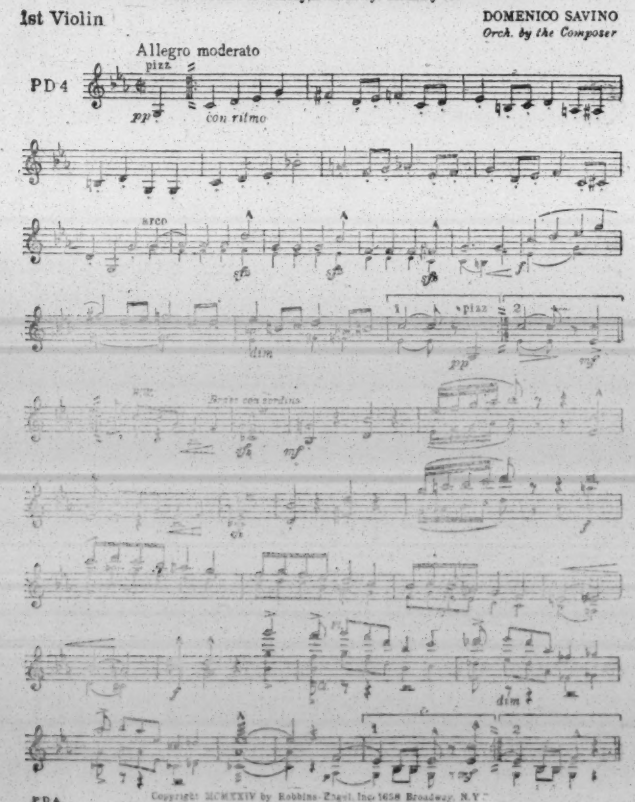

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RECITATIVE and SOLILOQUY

To Depict Doubt Indecision and Perplexing Problems

1st Violin — DOMENICO SAVINO, Orch. by the Composer

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DESCRIPTIVE AND DRAMATIC SERIES

EMOTIONAL AGITATO

To Accompany Escape, Flight from Danger or Rushing to a Rescue

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